

# Practical English

MARCH 3, 1947 • A SCHOLASTIC MAGAZINE



HOW TO WRITE A THEME (See page 5)

# ESCAPE from the SIAMESE JUNGLE!\*



Two men are forced to bail out of their plane—high over the steaming jungles of Siam. They land safely. Unfortunately, their compass is smashed and their maps are lost. They have no way of knowing where they are.



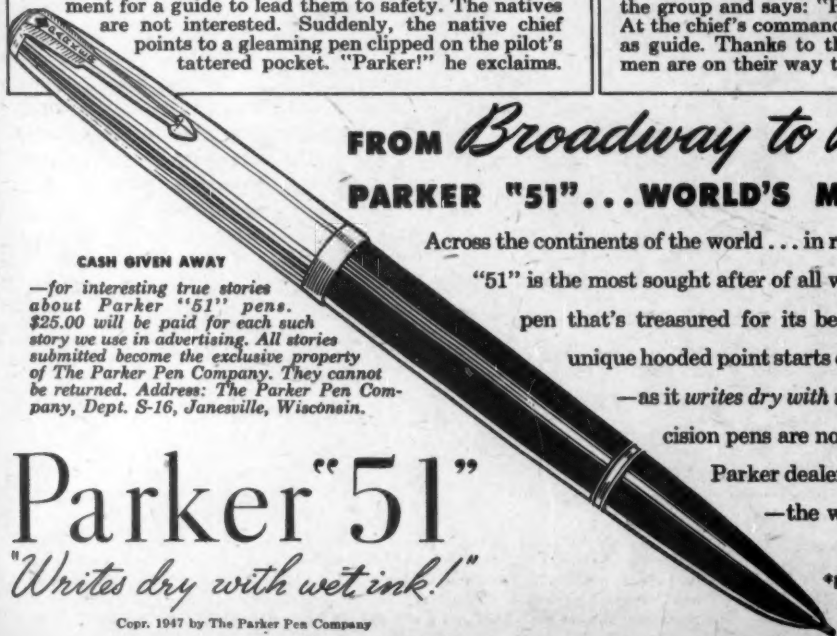
Only the shrill cry of tropic birds—the chattering of monkeys—breaks the stillness. Giant teakwood trees, entangled with vines, form a dark wall around the men. Escape seems impossible. And then . . . curious natives appear.



The desperate white men offer all their money in payment for a guide to lead them to safety. The natives are not interested. Suddenly, the native chief points to a gleaming pen clipped on the pilot's tattered pocket. "Parker!" he exclaims.



The pilot nods. Admiringly, the chief holds up the pen to the group and says: "Parker." The word itself is magic. At the chief's command, one native steps forward to act as guide. Thanks to the fame of Parker "51", the lost men are on their way to safety!



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\*Based upon actual letters in the Parker files.

# Practical English

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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MARCH 3, 1947

# A Man Speaks Out

THE joint Committee on Atomic Energy of the House of Representatives and Senate was holding hearings on the confirmation of David E. Lilienthal, former Chairman of the Tennessee Valley Authority, now nominated by President Truman as Chairman of the Atomic Energy Commission. One Senator who has persistently attacked Mr. Lilienthal was questioning him. He had been accused by this Senator of being a Communist.

Mr. Lilienthal answered all questions calmly and reasonably. Finally, unable to contain himself longer, he launched into an eloquent, extemporaneous statement of his political creed. It is so important as an expression of genuine Americanism that we feel we can do no better than to turn over our editorial platform to Mr. Lilienthal this week. Here, slightly condensed and simplified, is what he said:

"Democracy has always been for something, rather than merely against things. I believe in the fundamental proposition of the integrity of the individual. All government and all private institutions must be designed to promote, protect, and defend the dignity of the individual citizen. That is the essential meaning of the Constitution of the United States and of the Bill of Rights, as it is essentially the meaning of religion.

"Any form of government which exalts the state above the importance of men is contrary to that conception, and therefore I am deeply opposed to it. The fundamental principle of Communism is that the state is an end in itself, and that therefore the powers which the state exercises over the individual are without any ethical standards to limit them. To that I am strongly opposed.

"Democracy is the hope of the world because it is the only satisfying, effective alternative to Communism. Its central core is the belief that the individual comes first, that all men are the children of God, and that their personalities are sacred. That central idea carries with it a great belief in civil liberties and their protection, and a repugnance to anyone who would steal from a human being that which is most precious to him, his good name.

"I deeply believe in the capacity of democracy to surmount any trials that may lie ahead, provided only that we practice it in our daily lives. And among the things we must practice is that, while we seek fervently to ferret out the subversive and anti-democratic forces in the country, we do not at the same time, by hysteria, innuendo, or smears, besmirch the very faith that we believe in. That would cause disunity among our people, and cause one group or one individual to hate another, through mere unsupported attacks upon their loyalty.

"Part of my conviction is based upon my training as an Anglo-American common lawyer. It is the great heritage of the English-speaking peoples which we in America have maintained—that the strictest rules of evidence, of avoidance of hearsay and gossip, shall be adhered to in our courts. That, too, is an essential of our democracy."

To all of which *Scholastic Magazines* say "Amen!"

OUR COVER BOYS are talking about the subject of theme-writing. Jack Alwyne (at left) says that sitting next to a window helps him to get inspiration. Dick Bergesen claims that the secret of good theme-writing

is selecting a topic you like. That vicious-looking knife in Jack's hand, by the way, has nothing to do with the discussion. It's a war souvenir brought back from Japan by a GI. — Photo by Dickey Meyer.

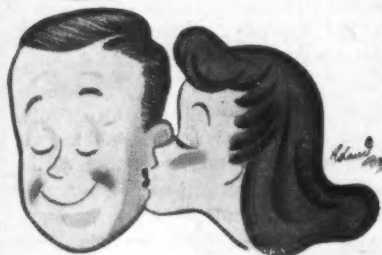


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TUNE IN... Two  
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Sam Spade" Sunday  
evenings, CBS Net-  
work; "King Cole Trio  
Time" Saturday after-  
noons, NBC Network



## Say What! ? You Please!

Looking through an old issue (April 9, 1938) of your magazine, we saw the same joke about Caruso that was in your Feb. 8, 1947 issue. How about some new jokes?

Martha Hill and Louise Speece  
Whetstone High School  
Bucyrus, Ohio

The joke's on us! Our Jokes Editor says that, although he thought the Caruso joke had a familiar ring, he didn't realize that he'd read it before in a *Scholastic Magazine*! As for new jokes—he's crying for them. Does anybody have one up his sleeve?

Can your *Sharps and Flats* Editor tell me where I can purchase Tom Glazer's *Olden Ballads*, recorded by Keynote and reviewed in your Feb. 3rd issue. And can he tell me when Victor will release Susan Reed's new album? Let's have more of your good notes on folk music!

L. L. Allen  
Honeoye, N. Y.

Probably your local record dealer would be glad to order the Tom Glazer album if he doesn't have it in stock. But if you encounter any snags, write to Keynote Recordings, Inc., 522 Fifth Avenue, New York 18, N. Y. Victor's Susan Reed album is already in the record stores. We'll review it next issue.

In the Jan. 20th *Senior Scholastic*, there was a joke entitled "Tense Moment." My friends and I found it very amusing, but when we showed it to our Latin teacher, we learned that there was a mistake in addition to that which was intended. The word should have been *slippo* not *slippeo*, for it is in the third, rather than the second, conjugation!

Publius Vergilius Maro  
Marshall High School  
Chicago, Illinois

Et tu Publie! All kidding aside, we were thrilled to hear from our old friend Publius Vergilius Maro again. Of course, we always called him Virgil but then we knew him pretty well. Last time we saw Virg was back in 25 B.C. He was working on a little verse called the *Aeneid*. We had no idea he was now hanging out at Marshall High. But we'd

like him to know that if he has his writing whipped into shape, we'd be glad to consider it for our student poetry page.

In the science article "Beyond the Horizon" (Feb. 3rd issue), it was stated that scientists are perfecting rockets which will soar over 104 miles high. For the record, V-2s have reached an altitude of over 114 miles. Also, cosmic rays actually are not rays at all, but tiny particles of matter called protons. A full explanation is really needed to understand cosmic rays. Your article left many hazy spots.

John Hines  
Hanover, N. H.

At the time our article was written, 104 miles was the record. The 114 mile record has since been established. And as the article pointed out, German rockets have already been designed to reach an altitude of 165 miles.

A description of the make-up of cosmic "rays" was not included for lack of space.

You are right in that what are frequently called cosmic rays are not really rays. However, these so-called "rays"—although they come from protons—are not protons themselves. If you are interested in the subject you might look up Pierre Auger's book, *What Are Cosmic Rays?*

I have studied music since I was able to read. I dislike jazz, but I love classical music. My complaint is that in your Feb. 3 *Sharps and Flats* you gave *Save Me a Dream* just one sharp. As you said, it came from Tchaikovsky's *Fifth Symphony*. But the popular music didn't jazz up the music. It just put Tchaikovsky in a beautiful song with beautiful words. Songs such as *Swamp Fire*, which I've never heard, got three sharps. Please realize that there are teen-agers who like classical music, not that horrible jazz.

J. W.  
Drumright, Okla.

When we give a steal from the classics a low rating, it isn't because we dislike classical music. We like it. But we often feel that these popular versions are weak and unexciting compared to the original classical compositions.



# READY — SET — GO

By Katharine E. Wilkie

**Y**OUR NEXT homework assignment will be to write a four-page theme. Choose any topic you wish.

Do you smile eagerly when you hear this announcement? Do you say to yourself, "This will be a cinch. With so many ideas on tap, I can't miss?"

Of course you don't—not if you're an average teen-ager. You're more likely to sigh (inwardly, if not outwardly) and to say to yourself, "Ho-hum, another one! What on earth can I write about?"

Then you either postpone the assignment until you don't have time to think of a good subject—or write a good theme—or else you worry yourself and your family into a frenzy over a theme subject. Either way you produce the same result: a dull, poorly written theme which is likely to make your teacher say, "Ho-hum. Another one!"

Now let's start over and tackle this problem sensibly, instead of listlessly or frenziedly. First, why do teachers assign themes? Because they want to inflict punishment? No. Because they can't think of any other assignment? No!

Teachers assign themes because:

1. Theme-writing helps you to think clearly—for yourself.
2. Theme-writing helps you to learn to organize your thoughts.
3. Theme-writing gives you a chance to use your imagination.

Clear thinking, organization, and imagination are necessary tools of life. Clear thinking keeps you on the right track—a well-balanced person. Organization helps you to accomplish your purpose and to make the most of your opportunities. Imagination helps you develop new ideas—to create opportunities for yourself.

You will need all these tools in order



to make your way in the world—in order to be successful in a job and to get along with other people. Okay?

Then let's tackle this theme assignment as an important part of learning, not as a useless chore. It may turn out to be fun!

## Food for Themes

Don't choose a topic that bores you. Don't choose a topic that floors you (i.e., one you know nothing about). Write about what you know and like.

Don't hold forth on Daniel Boone, for instance, unless you think of him as a flesh-and-blood person—a tough, weatherbeaten frontiersman, with a long rifle over his shoulder, and a hankering for adventure. Your theme won't come alive if Dan'l Boone doesn't come alive for you. If you must dig him out of an encyclopedia, leave him alone. You'll be bored—and so will your reader—if you lift your "theme" from an encyclopedia, merely changing a word here and there.

Your world is full of interesting ideas for themes. Consider just a few of the things you do or think of every day. Dancing, dating, Alan Young—or Jeanne Crain—bowling, frosted chocolates, ice-skating, basketball, hamburg-

ers "with" or "without," radio programs (some of them!), and window-shopping at the dime store. Surely you haven't even stopped for breath yet.

Or, if you have a chip on your shoulder today, look at the negative side of the picture. Let off steam by writing about something you *don't* like. What's your pet peeve? Carrots? French verbs? Party lines on the telephone? Writing themes? Any of your "don't likes" would be a natural for you, if you have a knack for sarcasm or satire.

Compare your list of likes and dislikes with your friends! Talking over your ideas might lead to new topics. What's sirloin to one person is spinach to another. Well, say—there's an idea for a theme!

## Collect Your Contents

Writing is creative. But it's also a craft—a job—like cooking or carpentering. You can't begin to bake a cake until you gather together flour, milk, eggs, sugar, etc. You can't build a garage until you collect lumber, nails, hammer and saw.

You can't begin to create a theme until you collect your materials. Once you've chosen a topic, you must have supplies—mental pictures that have





merged into words, phrases, or sentences — before you begin work in earnest.

What if your train of thought refuses to get underway? Try this trick: think about your subject in terms of your five senses: *seeing, hearing, smelling, feeling and tasting.*

Your train of thought has probably been chugging along just one track. You've overworked the sense of *seeing*, and neglected the other channels through which you receive impressions. Let's say your title is *A Day in June*. What mental pictures first come to your mind? *Warmth*, sunshine, roses, swimming, honeysuckle, freedom, vacation, trips, camp, long days, short nights, moonlight, hammocks, outdoor meals, picnics, friends, tennis, canoeing. Note how many of those ideas come from *looking* at things.

Now make a systematic search along the other routes. *Hearing*: birds singing, children playing, dogs barking, crickets breaking the stillness of the night. *Smelling*: the fresh scent of rain, the fragrance of newly-cut grass, the aroma of strawberry preserves through the kitchen window. *Feeling*: the velvet smoothness of rose petals, soft summer breezes, the cold shock of the season's first swim. *Tasting*: barbecued chicken, homemade ice cream, iced tea, corn on the cob.

Do you see what you're doing? You've taken the first steps in building a theme. You've assembled a mass of

material. What are you going to do with your materials? That depends on your imagination, your writing skill, your vocabulary, and your grasp on grammar. Admittedly, it takes practice to create fluffy, toothsome angel cakes, or sturdy, foursquare buildings, or interesting themes. So start in.

### Construct with Care

For cakes, you follow recipes. For garages, you follow blueprints. For themes, too, there are construction rules you can follow:

1. *Make a rough outline of what you want to say.* You're writing about *Saturdays — Bless 'em*. You have a list of all the things — the sights, the sounds, the feelings — that make Saturdays Saturdays. Now whip your ideas into shape. Divide them into logical groupings. You might use a time-sequence arrangement: sleeping late in the morning, eating brunch instead of lunch, lazying away the afternoon, dating in the evening, etc. Or you could sub-divide Saturdays according to seasons: autumn, winter, and spring, and tell how each one differs from the others. (Every summer day is Saturday.)

As you make the outline, jot down reasons and examples that come to mind. When you start writing, you'll enlarge on them, and weave them smoothly into the pattern of your theme.

2. *Plunge in and write.* Stop chewing your pencil. Don't stare out the window. Don't pace the floor. Just scribble the thoughts that started percolating when you jotted down ideas and drew up your outline. Don't brood over individual sentences. Work only to get down everything you want to say.

Keep writing until it's all there; don't stop at two pages simply because Miss Smith assigned a two-page theme. That's as bad as clock-watching. Try to forget the length of the assignment. When you check your work, you'll probably find you don't want to use everything you wrote. And it's easier to pare than to pad.

But when you have finished, stop. If you've included everything and said it well, you'll only bore your reader with a summary.

3. *Check your theme.* Writing may be creative, but checking is scientific and mechanical. The formula is familiar: ninety-eight per cent perspiration, and two per cent inspiration. Here's a check list for the "perspiration" part.

a. *Are the sentences simple, com-*

*plex, or compound?* This may sound elementary, but it's the basis on which "A" themes are built. Be sure each sentence fits one of the three patterns. (If you don't recognize them, incidentally, make a date with your grammar book.) Don't experiment with difficult complex-compound sentences until you've mastered the others.

b. *Does every sentence — or clause — have a subject and a predicate?* Do the subjects and predicates always agree in number? Here again, don't experiment with partial sentences — phrases masquerading as complete thoughts. True, skilled writers use them effectively. But first they went through a long, tough apprenticeship of writing according to Hoyle. After they had learned how language works, then they knew enough to begin breaking the rules. This is your apprenticeship.

c. *Do the modifiers modify, or do they dangle helplessly?* Be on guard for mistakes like this — "We packed our supplies when we left the woods in a heavy pine box." Or — "We rented a boat from a man about fifteen feet long." Not every misplaced modifier is that amusing; but they all detract from the smoothness of your writing.

d. *Is your spelling correct?* Are you certain about every word? If not, check with the dictionary. Snap out of that lazy habit of asking Mother or Dad for the correct spelling of doubtful words. The trial-and-error method of looking up words in the dictionary may take a minute longer, but it will impress the proper spelling on your mind.

e. *Is your punctuation proper?* Use the grammar book as your guide on this step. Refer to it constantly to be sure that every comma, question mark, apostrophe, etc., is in the right place.

4. *Make a trim, tidy copy.* Don't even dream of handing in the erased, crossed-out version. Ink may not be required, but it looks business-like. Unless your teacher has asked for a certain type of paper, use large, lined, notebook size with a margin. Leave a slight space, also, on the right-hand side. Indent for paragraphs. Don't crowd your words.

Trouble? How right you are! But it's worth it. "Craftsmanship" is the word professional writers use when they talk about technically perfect writing. We aren't all born with writing talent. We can't all write under the exciting spell of inspiration. But everyone can be a top-notch craftsman.



# Ballad and Blues Singer



Josh White speaks through songs.

**S**OME people speak with words. Others speak through songs. Josh White, the well-known Negro folk singer, speaks to the tunes of a strummed guitar.

When Josh returned recently from his first tour of the United States, we went to see him. Josh—medium tall, friendly, and with a mischievous smile—has come back with a great liking for high school and college audiences—and with some new songs. “After one concert a little girl came up to me and said, ‘Listen to this song, Josh.’ She sang it to me as we walked out of the concert hall. I’d heard it long ago and was pleased to hear it again.

“That’s the way I pick up songs,” Josh said. “If I listen to a song a few times, I know it. I don’t go to the library for songs because I can’t read music. I pick up my songs or write them myself.”

“What songs have you written?” we wanted to know.

“*Hard Time Blues*, *Free and Easy Blues*, *Jerry*, and *Evil Hearted Man* are some of them. Something will happen and I’ll write a song about it. I wrote the *Hard Time Blues* after nineteen days of no rain. Everyone’s crops were ruined, and the poor farmers had to sell out their farms and leave.

“Many of my own songs were recorded in two albums that are out of print now, *Chain Gang Album* and *Southern Exposure Album*. These two albums are collectors’ items now. People are paying fifty bucks apiece for them.” Josh grinned, “I wish I had an album of them!

“I recorded the *Chain Gang* songs for the Library of Congress,” he added. “It’s funny how the fellows on a chain gang can sing the same song all day without tiring of it. And you don’t get tired of listening to it.”

“Are these songs typical of the songs you write?” we asked.

“I call my songs ‘strong’ songs,” Josh told us. “They are mostly songs with social significance. Some are about my own race and some about the weak men and noble men of all races. My mother always aimed to have a preacher in the family. ‘Fraid I disappointed her about that. But I think songs can do what preachin’ can’t do. In songs you have a rhythm, a personality, and a message. You ease the message in—otherwise people’ll think it ‘preachin’ and won’t take it.

“I believe in fightin’ for the underdog. Sometimes people will come up to me after I sing and apologize for their fellow men, saying that they aren’t all the way they are in the songs. Well, I tell them I’m not talking to those whose hearts are right. I’m talking to those whose hearts aren’t right.”

“Aren’t you the first folk singer to sing in night clubs or concerts?” we asked.

Josh nodded. “Before, the only people who sang blues, spirituals, ballads, or work songs with a guitar were the blind musicians who wandered around the country.”

“How did you start playing a guitar?”

Josh smiled. “It’s a long story. One day when I was seven I helped a blind man across a street. He asked me to lead him around after school while he sang. So I did. When he decided to go to Florida, he asked my mother if I could lead him. My mother thought that leading the blind would be doing God’s work. As for me, I thought it would be an adventure. And I was a kid who was crazy about music. I just naturally assumed that I’d soon be playing Joel’s guitar.

“But that’s not the way it worked. None of the blind singers I led would teach me to play. Some people are afraid that if they teach anyone else they will cease to be masters themselves. I used to sneak their guitars and

practice when they were asleep. When they caught me, they whammed me!

“I spent four years with the first blind singer, roaming the roads, never certain where I’d sleep, and almost always hungry. One day the police decided I should be in school and put me on a train for South Carolina and home.”

But, at a whistle stop along the way, young Josh heard the sound of the metal *tsing* of a guitar and a voice singing blues. He sneaked off the train. He was soon on the road with another blind singer, John Henry Arnold. When John Henry decided to quit the road, Josh started for home again. On the way he met another blind Negro.

“He was the famous Lemmon Jefferson, a legend throughout the South. I forgot all about going home and went along with Lemmon.”

When Lemmon died, Josh did go home. He had spent nine years on the road. Then one day a stranger knocked on the door and asked for Lemmon’s last leader. He took Josh north to make records of the old minstrel’s songs.

Josh stayed in New York City, singing with a folk-song group, making more records and working at various jobs. As the public slowly began to appreciate folk singing, Josh became a favorite. Franklin D. Roosevelt was one of his most avid fans. Josh gave two command performances at the White House.

“My latest song is about F. D. R.,” he told us. “It was written by McKinlay Kantor. I introduced it at the President’s Birthday Ball which opened the Infantile Paralysis ‘March of Dimes’ drive. I’ll sing it to you.”

Josh sang to us in his clear, low, mellow baritone about “the man who couldn’t walk around” but who became the captain of his country.

“I like the song,” he smiled when he finished. “It’s a tender song, but it’s not ‘soap box.’ It’s my type of song—it should do something to the heart of the singer and the heart of the listener.”

— Mac Cullen

## AND WE QUOTE . . .

So long as we love, we serve; so long as we are loved by others I should say that we are almost indispensable; and no man is useless while he has a friend. — Robert Louis Stevenson.

He who thinks everything is easy will end by finding everything difficult. — Lao-tze.

Do your work — not just your work and no more, but that little more which is worth all the rest. — Dean Briggs.



By Charles D. Rice



SOAP OPERA: "A radio serial drama, broadcast chiefly for housewives."

## Do You Speak English?

"SO THIS heel came up to me and tried to mooch a dollar. But I played dead-pan and needled him with double-talk. Finally I gave him the bird and he knew he'd laid an egg."

Offhand you might say that this quotation is not very good English . . . but it is English. Every word of it is recorded in Webster's New International Dictionary, second edition, followed by a scholarly definition. You won't find the italicized words in the main body of the dictionary, it's true; but the New Words Section lists them all, together with hundreds of other modern terms both grave and sprightly.

The New Words Section of Webster's could be called the breeding ground of the English language. Dr. John P. Bethel, a youngish, non-stodgy man who is general editor of the dictionary, modestly calls it a "trial balloon" section, in which words are groomed for possible inclusion in the main dictionary. But it would seem to be more than a trial balloon; past performance has shown that 90 per cent of the new words eventually make the grade.

The New Words Section is published in between major revisions of Webster's. It is bound into the front of the big 20-pound unabridged volume, and also included, in part, in the small edition. It serves as a sort of P.S., treating words that have popped into prominence too late to be in the dictionary proper.

Just how does a word break into the New Words Section? It's all a logical process involving a large staff of researchers, who take sample readings of every type of literature in the nation—from leading newspapers and textbooks right down to mail-order catalogues and streetcar transfers. Every time they run across a word that is not already listed in Webster's, they make out a citation card, including source, date and how it was used. The citation cards are filed at the Merriam-Webster offices, in Springfield, Mass. When a word piles up enough citations from reputable sources, it becomes a candidate for the New Words Section.

For instance, let's take an imaginary

word, some improbable word like "smilch." And let's trace it through the stages whereby it might get into Webster's Dictionary:

Mr. H. M. Jones, office manager of a large advertising firm in New York, is reading his evening paper when he overhears his young son whisper to a playmate, "Let's go out in the kitchen and smilch a cookie." Mr. Jones chuckles and the word sticks in his mind.

Shortly afterward Mr. Jones has occasion to send out a general office memo concerning postage stamps. It is genial in tone: "Ladies and Gentlemen: Everyone should write his friends, even on office time, but please let's stop smilching stamps from the office supply."

### The Adventure of "Smilch"

A pretty secretary thinks this is an amusing memo, and shows it to her boy friend, a rising young short-story writer. The young man in turn is intrigued by "smilch," so he puts the word in the mouth of a lovable old character in his next story. The story sells to *The Saturday Evening Post*—and "smilch" starts its career in the files of Webster's in Springfield, Mass., where a reader makes out a citation card.

Next, Mr. Joe Duddy, a bright young fellow on the staff of *Time*, happens to read the story. Joe is always on the lookout for new words, and incorporates "smilch" into a news story about a senator up for re-election. And under the senator's picture he sets the caption: "No smilcher he!" Presto! Up in Springfield another citation for "smilch" goes into the files.

Smilch is lucky. It gets into an article in *The Atlantic Monthly* and also a national advertisement which warns, "Don't be a bulb-smilcher!" A new comic strip appears, called "Smitty the Smilcher."

The card-like citations are piling up in Springfield. "Smilch's" chances of becoming a word are beginning to look rosy. But there are still hurdles. At an editorial meeting, the evidence for "smilch" is laid out on a long mahogany table. There is a good deal of pro and con about "smilch," and finally it is referred to a subcommittee of editors. Dictionary people are ruled by considera-

CELTUCE: "Vegetable combining the flavors of lettuce and celery."



GREMLIN: "Impish, foot-high gnome, reported by airmen"

DIRNDL: "Dress with gathered waist, full skirt imitative of peasant costume."



JITTERBUG: "Devotee of swing—impelled to wild gesticulations."

JUKE BOX: "Automatic player of records (Origin, Southern United States.)"



tions of space, and if they allow "smilch" a place in the dictionary, they will have to leave out some other word which might prove more valuable to the language in the long run.

The subcommittee finally reports that "smilch" is merely a corruption of the word "filch" and does not add enough new shades of meaning to be of genuine value.

"Smilch" is now brought up before a general panel of editors who review the evidence. The committee's point is well made, they agree, but in the end there is simply no denying "smilch"—it has too many citations from important sources.

So "smilch" wins out. Exhausted but happy, it lands in the New Words Section. And the chances are nine-to-one that it will finally get into the dictionary proper and become an honest part of the language.

The funny thing about all this is that the word "smilch," which we are using as a mere illustration, is perhaps being recorded in Springfield right now by a wide-awake researcher. There is a citation card being entered in the files, reading "Smilch: *This Week*, Dec. 1, '46."

# WHY

# Are You Listening?

**W**ERE you listening to the radio just now?" asks a pleasant feminine voice when you answer the telephone.

If you say yes, the pleasant voice continues, "To what program, please?" She asks several other questions, then says thank you, and goodbye.

Has that ever happened to you? If so, you were interviewed by the Hooper program rating service. Your answers will influence the next official listing of the "top ten" radio programs throughout the country.

## Why Rate Radio?

During every year, E. C. Hooper, Inc., telephones over 5,000,000 people. Twice a month it publishes "Hooperatings" for sponsored programs broadcast from coast-to-coast. (See "On the Air," page 18.)

These ratings are made for the benefit of radio advertisers—companies that sponsor radio shows. From the sponsor's viewpoint, a program with a high rating is a successful program. The more people who listen to his show, the greater the possibilities of selling his soap, coffee, or hair tonic. Obviously, if a program's "Hooperating" takes a nose-dive—no matter how much enjoyment it gives to the people who do listen—the sponsor will drop it. It doesn't have "mass appeal." It isn't selling his product to enough people.

## Are Ratings Fair?

It's easy to see, then, why radio people gnaw their fingernails over their "Hooperatings."

But many people—both inside and outside the radio industry—maintain that these ratings aren't fair. They claim that it's unfair to judge programs on the basis of the number of listeners. They claim that this system robs many listeners of good programs simply because their preferences represent a minority opinion. They claim also that radio ratings, as they're now made, don't actually prove that people like a program—but merely that they're listening to it.

Telephone pollers don't ask *why* you're listening. If they did, they might get some interesting facts. Are you listening to a particular program because the dial was already set there? Are you listening because your father, or mother, or younger sister wants to



The Neighbors by George Clark, from N. Y. World Telegram  
"They spend their homework time listening to quiz programs. They can answer any question imaginable except the ones the teachers ask."

hear this program? Did you just want background music for your homework? Is your radio tuned to a certain station because you want to hear the program scheduled twenty minutes from now?

If any of those were your reasons for being tuned to a certain program, it certainly couldn't be claimed that the program rated high with you.

## What's Your Yardstick?

You've seen how advertisers—the people who sponsor radio programs—measure the success of radio programs. They base their approval on how well the program sells their product.

But most radio listeners use a different sort of yardstick. They don't care how many cans of coffee or bars of soap a program sells. They're interested in what the program says. They're concerned with the *content* of the program. Their yardstick measures the program itself.

What sort of yardsticks do you use? Do you really *judge* radio programs? Or do you listen to certain ones just because all the kids in school will talk about them tomorrow morning?

Will you listen to any show that features your favorite movie actor? Or do you demand that the show be carefully produced, by intelligent people for intelligent people?

Will you accept anything that a news analyst says? Or do you insist that his statements be based on facts?

To be able to set up good yardsticks, you must be a good listener. You must:

1. *Listen with a purpose.*

Why are you listening? For facts? For ideas and opinions? For entertainment?

2. *Listen attentively.*

Are you listening? With both ears and an alert mind? Or is your attention split between a book, a conversation, and the radio?

3. *Listen critically.*

Is this program *worth* listening to? Is it accomplishing its purpose? Is it giving you what you tuned in to hear?

## You Are What You Listen To

Perhaps you're asking, "But why is it so important for me to set up yardsticks for judging radio programs? Why be so 'scientific' about it? Why not just listen without bothering to be critical?"

The answer is simple: *You are what you listen to.*

Research authorities claim that high school students listen to the radio between two and four hours every day. How do *you* invest your two-to-four listening hours? You can tune in on a wide variety of programs every day. You can hear swing music and classical; comedians and congressmen; dramatizations of great novels and of light, frothy movies. If you concentrate on only one kind of program, you aren't giving yourself a well-balanced radio diet.

It's a risky business to put all your eggs in one basket. You lose the chance to find new interests and new forms of entertainment. You miss the opportunity to broaden your horizons. Finally, you cheat yourself of the material for setting up sound yardsticks.

You can't honestly decide what you like best until you've sampled everything. If you've never listened to a political debate, how do you know that it isn't as exciting as a slick mystery story?

Turn the dial and explore. Listen to the programs that aren't "popular" ones. Perhaps they won't interest you—but at least you've tried them. On the other hand, you may discover that they're entertaining, absorbing, and instructive—even though they haven't a high "Hooperating." Your yardstick—not the sponsor's—is the one that should count.

This is the first of a series of articles on "How to Choose Radio Programs."

By Lee Learner

## LEARN...

**To Think Straight**

**S**UPPOSE Mr. Propagandist wants to give us a wrong impression about something. How can he do it? By not giving us the true and complete story. He tries to pass off a wishy-washy argument by making it sound good.

That's the method of the dangerous type of propagandist. Certain kinds of wishy-washy arguments have convinced people in the past, so the propagandist uses them again and again. We must learn to recognize these common propaganda methods. Then, when we hear or read them, a "stop light" will flash in our minds: "Don't fall for such arguments. Don't make up your mind until you can get the facts!"

One of these methods of presenting inadequate arguments has been labelled *card-stacking*, or half-truths. The card-stacker avoids the whole truth. He says some things that are true while he omits or distorts the facts of the subject he is discussing. He uses these half-truths to gain our confidence and to distract our attention from the whole truth. He uses tricks of incorrect reasoning further to distract us. Card-stacking is hard to detect because the half-truths cannot be denied—even though they cover up or distort facts.

Take a look at this speech by a mayor during a re-election campaign:

"My opponent accuses me of dishonesty in numerous instances. I scorn to answer such accusations. I have held public office for many years. I have sacrificed two sons in the war.

I am not ashamed to look any man in the eye.

"When I became mayor of your city, you needed houses! Do you have houses now? Yes—hundreds are being built.

"Has my opponent ever been mayor? No! Have you any way of knowing that he would be a good mayor? No! Then, I say, don't take a chance. Re-elect me!"

It's difficult for anyone who hasn't been keeping a sharp eye on the mayor to see through his speech. By checking a few facts and thinking straight, we discover that it is a mixture of half-truths and false reasoning. Let's examine the three parts—or paragraphs—of his speech.

1. It's hard for any man to answer a charge of dishonesty. But Mr. Mayor simply avoids the subject. He makes no attempt to answer the specific charges made against him. It is true that he has been in public office for many years, and that he had sons in the war. *But these facts don't prove anything about his honesty.*

2. It's also true that the city is getting houses it needs. *But* the mayor may not be responsible for the fact that "hundreds are being built." It may have been the city council—or even the opponents of the mayor—who fought for the housing program. *Mr. Mayor's speech doesn't tell us who was responsible.*

3. Mr. Mayor's reasoning in the third paragraph is *incorrect*. It goes like this:

(a) My opponent has never been mayor.

(b) Therefore, he would not be a good mayor.

That is as unreasonable as saying:

(a) My parents have never allowed me to stay out after 11 p. m.

(b) Therefore, my parents' allowing me to stay out after 11 p. m. would not be a good thing.

According to the mayor's reasoning, no one should be elected for the first time. In that case, the city made a mistake when it elected him!

The mayor "stacked the cards" to influence people to vote for him. He skirted the issues by half-truths and false reasoning.

He may have fooled some of the voters. But he couldn't fool you, if you were on the look-out for sound arguments, facts, and straight thinking.

**Took No Chances, But —**

He brushed his teeth twice a day with a nationally advertised toothpaste. The doctor examined him twice a year. He wore his rubbers when it rained. He slept with the windows open. He stuck to a diet of plenty of fresh vegetables.

He relinquished his tonsils and adenoids and appendix.

He played golf—but never more than 18 holes at a time.

He got at least eight hours' sleep every night.

He did his daily dozen daily.

He was all set to live to be a hundred. The funeral will be held next Wednesday.

He is survived by 18 specialists, four health institutes, six gymnasiums and numerous manufacturers of health foods and antiseptics.

He had forgotten about trains at grade-crossings.

—Beaver Dam Citizen.

**Straighten out Your ... Homonyms****THE THIEF RECEIVED HIS JUST DESSERTS**

Desserts surely wouldn't  
Make a thief quail.  
His just desserts?  
A long term in jail!

**BEFORE PUTTING UP THE TENT, WE DROVE STEAKS INTO THE GROUND**

It's fine to bring steaks  
To a camping event;  
But it's stakes that you need  
To anchor your tent.

**HUNDREDS OF MINORS RETURNED TO THE MINES**

Some states prevent minors  
From working in mines;  
But minors can do it  
With no fear of fines.





**B**ILL HARKNESS must be one of your best clerks, isn't he?" the president of a large firm said to one of his department store heads.

"You're right, sir," answered the D. H., "but I didn't think you even knew we had a clerk named Bill Harkness."

The Big Boss smiled. "I don't know him personally. But his memos to my office are so clear and complete that I felt sure he must be a good worker."

How did Bill's memos make such a favorable impression on the president of his firm? Did he have a magic formula? If so, the magic, no doubt, was simplicity.

Memos are *interoffice communications*. They're sent to your co-workers. Their purpose is to convey information as briefly and clearly as possible.

Some firms use printed or mimeographed blanks. If you're "typing your own," this is a simple and correct form:

To: (Memos directed to several persons should list all their names.)

*From:* (List your position and department, as well as your name, if the memo is going to someone with whom you don't have daily contact.)

*Subject:* (In a word or phrase, identify the topic of the memo.)

Then plunge right into the heart of your message. You need no salutation or introduction. Pare the information down to the bone. Beware of using stilted, hackneyed business phrases. When you've said everything, stop.

Study this sample memo:

Date (March 3, 1947)

To: Miss Blinn, secretary to Mr. Phelps.

From: Bill Harkness, stock clerk.

Subject: Requisition for 8½" x 11" Old Deerfield Bond stationery.

We have no more of this stationery in stock. We have ordered it, but our supplier says it will be at least a month before he can make delivery. In the meantime, the stock room can send you Old Deerfield Bond in any of these sizes: 7" x 10", 8" x 14", 5" x 8".

Perhaps you're surprised to see that there's nothing very special about the wording of this message. That, however, is the main point about memos. They're routine office procedure. So there's no need to shake or quake when you have to send a memo to the "Big Boss."



## HOW'S THAT AGAIN?

By SLIM SYNTAX

**I** KNOW that *solo* may be used as a noun and adjective. May it be used as a verb?

Audrey Rubin, Monticello, N. Y.

According to the best modern authorities, *solo* may not be used as a verb. You play a violin *solo*, but you don't *solo* on the violin.

There is an exception to this, however. In the field of aviation, when a flyer flies alone, he is said to *solo*. If you are talking about flying, this usage is permissible. As a matter of fact, if you didn't say *solo* under these circumstances, you'd probably be saying the wrong thing because *to solo* has become a part of the technical vocabulary of aviation training. It isn't correct English — but it's correct aviation English. In time, it may be accepted as correct.

In the following word what does *in* mean? *Inflammable*.

J. F. C., New Haven, Conn.

In this word, *in* is a Latin prefix meaning *in* or *into*. The whole word means "easily set on fire."

While we're on this subject of fire, here's a very interesting story about this word *inflammable*. The Greater New York Safety Council is starting a movement to have it removed from certain canned and bottled fluids (kerosene, turpentine, and various cleaning fluids) that are sold to housewives. The reason? Some people think that the *in* in *inflammable* means not, and that *inflammable* means "not easily set on fire"! And so they have been rather careless about handling these inflammable mixtures, thinking them harmless!

A little knowledge is a dangerous thing, you've heard tell. This is a perfect example. *In*, as a prefix, does mean *not*, but not in this word. This little harmless prefix *in* can blow you to smithereens if you put a lighted match under it. So watch your prefixes. When in doubt, consult a dictionary.

The Council is urging that manufacturers and dealers use the word *flammable* instead of *inflammable* to keep the accident and mortality rate down.

"Sticks and stones will break my bones, but names will never hurt me." Maybe — but not if the name's *inflammable*!



## WORDS to the WISE

**N**O matter what you are trying to say or write, there is *one* word that will express your thoughts and feelings *exactly*. There are others that will come close, that will *almost* say it — but they won't be just right.

How will you go about building up that vocabulary of yours so that you will always have at your disposal the word you want? The first thing to do is to store in your brain the fact that *no two words mean exactly the same thing*.

They may be *nearly* the same — they will be *synonyms* (blood brothers, close relations — but not identical twins).

Let's take a very simple example. You are writing about a house or a dress you saw. The color was *red* — not just *red* but a special *kind* of *red*. You can't put your finger on the word — but if someone were to give it to you, you'd know immediately.

Get hold of any of the following: An unabridged dictionary; Roget's *Thesaurus*; Crabb's *Synonyms*; Allen's *Synonyms and Antonyms*; or Soule's *Dictionary of English Synonyms*.

Look up the word *red* — and you'll find a list of *synonyms* for your word. Now, remember that all of these words are *not the same* as *red*. They all do have the *quality* of *reddishness*. Let's see what Roget gives us: *scarlet, cardinal, carmine, crimson, pink, vermilion, maroon, carnation, rose, rust, ruby*.

There are others in Roget's *Thesaurus*. But this list will do for our purposes right now. Notice that all of these words are *red* — but they are all *different kinds* of *red*. *Scarlet* isn't the same as *pink*, is it? *Ruby* and *carnation* are different, too, aren't they? *Maroon* and *vermilion* strike your eye differently. But the one that rings the bell, the word you want, is *rust*! That describes the color of that house or that dress. None of the others will do.

So, you see, Roget and the other synonym boys are mighty handy fellows to have around. But don't get them wrong! *They can't tell you which word you want*. All they do is give you a list of words to choose from. You have to do the choosing and deciding because only you know what you want to say. In order to choose correctly, you have to develop *word-discrimination*. Sometimes, as with *red*, it's simple. Sometimes it's not so simple. Next time we'll take up some other words to help you sharpen and refine your vocabulary.



## QUESTIONS AND QUIZZES TO SEE IF YOU'RE "WHIZZES!"

### READY — SET — GO!

Before you tackle your next theme, try your hand at this quiz. Section A should spur your imagination. Section B points towards better craftsmanship.

A. Your theme topic is "Winter Wonderland." You're describing the old swimming hole after the first snowfall. It's a clear, cold, sunny day.

1. To catch your reader's interest, your first sentence mentions:

- (a) How cold you were.
- (b) Your breath forming "smoke" in the air.

2. To emphasize your main topic, you go on to describe:

- (a) The contrast of sun and shadow on the snowbanks.
- (b) An amusing experience you had last year when you learned to ski.

3. To make your reader *see* what you're describing, you tell about:

- (a) The difference between this scene, and the way the swimming hole looked last August.
- (b) The excited teen-agers who invade the scene, carrying ice skates and chattering gaily.

4. A good last sentence for your theme would be:

- (a) "Yes, it was truly a Winter Wonderland, with the bright

sunlight and shadows, the crisp whiteness of the snow, and the carnival atmosphere imparted by the laughter and cries of the young people."

- (b) "As I turned to go home, I noticed that my footprints had cut a strange, zig-zag pattern in the snow."

B. What's wrong with each of the following?

- 1. A wonderful sight!
- 2. They decided to build a snowman with enthusiasm.
- 3. Each of them go home cold, but happy.
- 4. The boys on the other hand enjoy snowball fights.

### DO YOU SPEAK ENGLISH?

In List A (below) you'll find dressed-up, dictionary definitions for the words in List B. Some of these words are in the New Words Section of the dictionary, which means that they're not yet accepted as *bona fide* additions to the English language. Can you match the words and their definitions?

#### List A:

- (1) something pretentious, but worthless.
- (2) an insulting explosive noise made with lips and tongue to show contempt.

(8) a meeting of musicians for playing without scores in the impromptu swing-music style for their own entertainment.

- (4) to make fun of.
- (5) a foil, especially for a comedian.
- (6) the team, in any sport, chosen to represent a university or school.
- (7) to request or to obtain a ride in a passing automobile by signaling with the thumb.

(8) to advertise or publicize consistently.

(9) a dilapidated automobile or airplane.

(10) a distracted or unbalanced state of over-excitement.

(11) to inflict a sudden blow, often designed to coerce into obedience.

(12) trite, stale, or rendered in a banal style, so as to elicit sentimental feeling.

List B: (a) plug, (b) varsity, (c) baloney, (d) corny, (e) Bronx cheer, (f) stooge, (g) dither, (h) rib, (i) thumb, (j) jam session, (k) jalopy, (l) crack down.

### WHICH IS WHICH?

Some of the words in Column II are synonyms for their mates in Column I. Others are antonyms. Do you know which pairs of words mean the same thing, and which have opposite meanings?

#### Column I

#### Column II

- 1. procrastinate.....delay
- 2. injudicious .....wise
- 3. penitent .....regretful
- 4. vacillate .....waver
- 5. ambiguous.....specific
- 6. placate .....irritate



**Y**OU know what "substitute phrases" are, don't you? They're the complicated expressions you concoct when you can't remember — or, let's face it, *don't know* — the proper, accepted business terms. Well, you can't get away with substitute phrases when you're sending memos to your boss. The wording of your memos must be sharp and clear. Otherwise, you may feel your ears burning one day when you're the subject of a conversation such as this! (Before you check the vocabulary list, which follows the dialogue, try to write down the accepted business term in place of

each italicized "substitute phrase.")

Mr. A.: Well, Jim, how is your new secretary getting along?

Mr. B.: She's a good worker, Tom, but she'll drive me to an early grave if she doesn't brush up on her business vocabulary. Take a look at her memo!

Mr. A.: (Reading) "I checked our correspondence with MacMillan Company on our *order made when goods were out of stock, for shipment when they arrive* (1) and found. . . ." Say, she ought to know there's a standard, two-word phrase for that rigamarole.

Mr. B.: Listen to this: "Mr. Job called to say his accounting department had no record of the *written agreement made by his firm to ours, to pay a fixed sum at a fixed date*. (2) That's why they failed to pay the *written agreement when it was presented for payment*." (3)

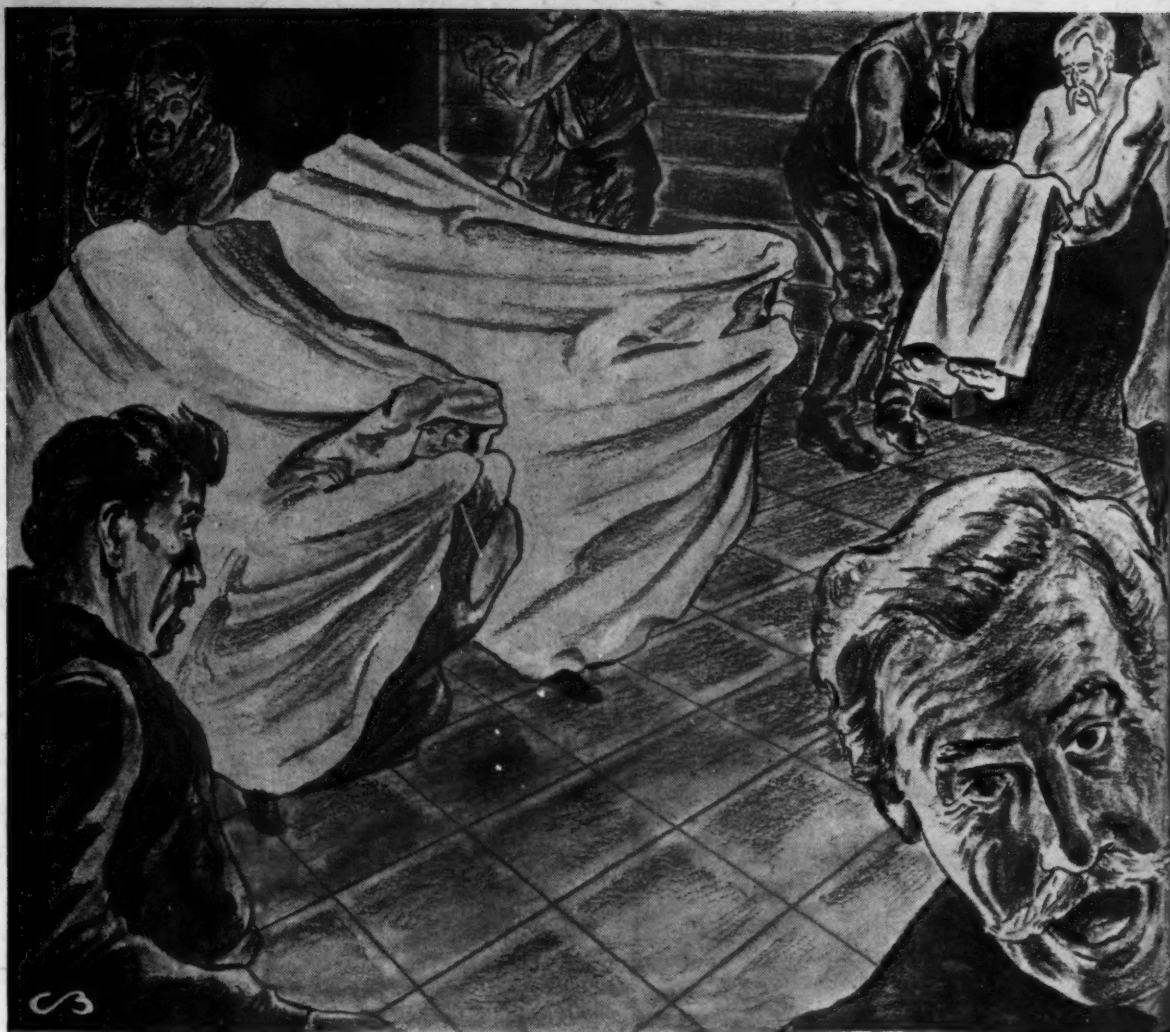
Mr. A.: Here's another prize-winner: "Shall I send the customer a *statement showing the amount of allowance made*

for *returnea or defective goods?*" (4) That reminds me of the heading one of my clerks used on a tabulation sheet: "*Charge made by public carriers for transporting goods.*" (5)

Mr. B.: Well, I've never run across the problem before. It baffles me. I often have to translate odd phrases like a *list of merchandise* (6), a *paper which transfers the title to property* (7), *no longer in operation* (8), and *merchandise partially completed* (9). It would certainly be easier for me — and for her, too — if she'd learn to use the correct business terms.

- (1) back order
- (2) draft
- (3) dishonored the draft
- (4) credit memorandum
- (5) cartage
- (6) bill of goods
- (7) bill of sale
- (8) defunct
- (9) goods in process





## The Funeral Singers

*The two mischievous boys, hiding in the coffin,  
didn't know that they could "work a miracle"*

**By Alexander Finta**

**W**E HAD good singing voices, my brother and I, and often we were called by a funeral director, Mr. Weislovits, to a cemetery in the neighborhood of our street to sing at funerals. This enabled us to earn money during summer vacation.

Some people make a living by exploiting physical strength or superior mentality. Mr. Weislovits' talent was different. He would stand at the door of his funeral establishment, watching for someone to pass by dressed in mourning. At once he would greet them with tears, and it would have taken a careful observer to notice that his feeling was interest in his business, not sympathy for his neighbor. His greeting began this way:

"He died? . . . oh, he was a good man, an excellent father. He merits a nice funeral, a first-class one."

At this point he would pull out his large handkerchief and try to stop the tears which were flowing down his cheeks, but he was never able to check

them until he had reached a business agreement with the mourner.

In this way he grew rich. At his funeral hall, which had once been a theater, the gallery was filled with caskets in the latest styles. But Mr. Weislovits was too old and too busy to climb up the gallery every day to dust the caskets, so he engaged me and my brother, who had served him so often as funeral singers, to do the cleaning up there.

One day, when Mr. Weislovits was interviewing some visitors who had just lost a rich relative, we saw he was

weeping without much result. We felt that we ought to help our employer, so we joined in with Mr. Weislovits' sobs. This surprised the visitors so that they asked, "Why do you cry?"

I replied, "We cannot bear to see Mr. Weislovits shedding so many tears and getting no business in return."

After the customers had gone, however, he would have discharged us on  
(Continued on page 16).



# THE MARCH OF

## HOUSE SAYS EIGHT YEARS FOR PRESIDENT IS ENOUGH

**What Happened:** Shades of George Washington, Thomas Jefferson, and other founding fathers had their say on Capitol Hill. All were quoted liberally as Congress debated the question of a two-term limit on the U. S. Presidency.

The House of Representatives passed a resolution proposing an amendment to the Constitution to forbid any President spending more than eight years in the White House. On the 295-to-121 vote, House Republicans were joined by 47 Democrats in approving the resolution.

If two-thirds of the Senate also votes for the resolution, it will go to the state legislatures for ratification. If approved by three-fourths of the state legislatures, the resolution will become the law of the land as the twenty-second amendment to the Constitution. The resolution provides that this action must be taken within seven years.

**What's Behind It:** The Constitution places no limit on re-election. But George Washington and Thomas Jefferson started the two-term tradition by refusing nomination for a third term. This tradition was unbroken until President Franklin D. Roosevelt was elected for a third term in 1940 and a fourth term in 1944. Supporters of the two-term limit point to the danger of one man acquiring too much power as President over a period of many years. Opponents argue that the limit would place a straitjacket on voters who want to re-elect the man of their choice.

Amendments to the Constitution may be proposed by a two-thirds vote of both houses of Congress, or by a national convention called by Congress at the request of the legislatures of two-thirds of the states. They may be ratified either by legislatures of three-fourths of the states, or by conventions in three-fourths of the states.

The Presidency is the subject of another proposal before Congress. The proposal provides that the Speaker of the House and then the President of the Senate be in line for the Presidency if both the President and Vice-President should die or become ineligible while in office. At present, the Secretary of State and other Cabinet officers are in line after the Vice-President. The change would not require a Constitutional amendment, since the Constitution gives Congress power to act on this matter.

## Calling Russia

**What Happened:** Broadcasts in Russian, with a slightly American accent, began from New York last month. The broadcasts will be transmitted to Munich, Germany, where they will be relayed instantly to the Moscow-Leningrad area of Russia.

The programs of news, music, interviews, and discussions are sponsored by the International Broadcast Division of the U. S. State Department. They are intended to bring factual information about the American scene directly to the Russian people.

**What's Behind It:** The programs in Russian are something new, but foreign language broadcasts are an old story for the U. S. Government. The "Voice of the United States of America" programs were in full swing during the war, under the direction of the Office of War Information. At present, "the Voice" includes 1,600 hours of programs a month in Europe, the Far East, and Latin America. Russian is the twenty-fifth language to be used.

## School Bus Upheld

**What Happened:** The U. S. Supreme Court came up with a 5-to-4 decision on the right of parochial school children to be transported to school in buses at public expense.

The case in question concerned children of a Catholic parochial school near Ewing, New Jersey. A New Jersey citizen opposed use of the funds for them. He said it was a violation of the first amendment to the Constitution, which prohibits laws establishing or aiding religious bodies. Public funds, he told the Court, should not be used to support parochial school activities.

But the Supreme Court majority dis-



British Combine

**FRENCH TEEN-AGERS** at a vocational school learn how to be coal miners by using this model of mine apparatus. After graduation, they will help to end Europe's coal famine and relieve shortage of skilled workers.

# EVENTS

agreed. Justice Hugo L. Black said that the New Jersey law providing tax money for school buses provided equal benefits for all. This service should not be denied to anyone because of his religion, the Court decided. For the Court minority, Justice Wiley Rutledge claimed that the Constitution definitely closes the door on any state support for religious institutions of any kind.

**What's Behind It:** The decision affects 16 states and the District of Columbia, all of which provide some form of transportation to church-operated schools. It will also support the case of those who believe that Federal aid to education should be available to parochial as well as public schools.

## Debate Over Atomic Chief

**What Happened:** Delayed-action fireworks exploded over President Truman's appointment of David E. Lilienthal as chairman of the U. S. Atomic Energy Commission. The President originally nominated the former head of the Tennessee Valley Authority and the four other commission members last October.

When Senate members of the Joint Congressional Atomic Energy Committee began hearings on confirmation of the appointments, fiery opposition appeared. It came from Senator Kenneth McKellar, Democrat of Tennessee. Senator McKellar has been a foe of Mr. Lilienthal ever since the former TVA head refused to give TVA jobs as political rewards to those in favor with Tennessee politicians. He charged that Mr. Lilienthal allowed the TVA to be over-run with Communists. This charge led Mr. Lilienthal to make a stirring statement on Americanism. (See page 3.)

Senators Styles Bridges of New Hampshire and Kenneth Wherry of Nebraska, leading Republicans, then opposed Mr. Lilienthal for his "New Dealism." Conservative Southern Democrats joined the growing opposition.

**What's Behind It:** The Lilienthal argument is a warning to President Truman that he must take care in selecting men for high-ranking Federal jobs. Appointees of a Democratic President must win approval from a Republican-led Senate. Differences between Mr. Truman and Congress would lead to a stalemate in Federal appointments.



Official U. N. Photo

"Walkie-talkie" without the "talkie." U.N. is testing new one-pound radio receiving set allowing delegates to walk about during sessions and still tune in to any of five languages in which a speech is being translated.

## Five Down—Three to Go

**What Happened:** With a sense of relief but not of full satisfaction, delegates signed their names to the five peace treaties for Nazi Germany's five European partners in war. These peace settlements with Italy, Romania, Bulgaria, Hungary, and Finland were signed on February 10 in Paris, where World War I peace treaties were signed 28 years ago.

The historic ceremony took place in the Salon de la Paix (Hall of Peace) and in the adjoining Salle de L'Horloge (Clock Room), so named for the magnificent clock on the mantelpiece.

Each of the five representatives of the smaller Axis nations signed for his country. Delegates from the United States, France, Great Britain, and Russia, and 17 smaller Allied nations also signed. Since all 21 Allied nations were not at war with all the five enemy countries, every nation did not sign every treaty.

Yugoslavia does not like the new Italo-Yugoslav border, and publicly protested the terms before signing the Italian treaty.

In defeated Italy, the nation observed a day of mourning as a sign of protest against the terms of the Italian treaty. Romania, Bulgaria, and Hungary have also protested the terms of their

treaties, but it is quite unlikely that any changes will be made.

Treaties with Germany, Austria, and Japan are still to be adopted.

**What's Behind It:** After 15 months of negotiations, the five peace treaties are ready for the history books—except for one more step. The legislatures of each of the signatory nations must give their final approval. The treaties will take effect, however, when approved by the legislatures of the Big Four Allies.

In the United States, this step of ratification is up to the Senate, which must approve all treaties by a two-thirds vote. After World War I, the Senate turned down the Versailles Treaty, mainly because it would have made the U. S. a member of the League of Nations. The United States never joined the League. Separate peace treaties were made between U. S. and Germany and her allies in 1921.

## Britain's Battle for Coal

**What Happened:** The Second Battle of Britain is being waged by the British people. The enemies are Old Man Winter (the coldest weather in half a century) and the lagging coal production.

The shortage of coal in Britain became so serious that Minister of Fuel and Power Emanuel Shinwell ordered electric power to be cut off in all of England, Scotland and Wales for at least a week. This caused a shut-down of most industries and temporarily forced out of employment more than five million workers.

Prime Minister Clement Attlee appealed to the people of Britain to cooperate in the national crisis. Opposition leader Winston Churchill bitterly attacked the Labor Government for this "awkward situation."

**What's Behind It:** The reasons for the present crisis in Britain are (a) manpower shortage in the mines, (b) increased use of coal (due to the sudden cold spell), (c) lack of modern mining equipment, and (d) transportation bottlenecks which have disrupted coal movements.

The charge was made that the crisis was caused by the recent nationalization (state ownership) of the mines. But British coal production has been decreasing for years. Since the nationalization of the coal industry last January 1, there has been a marked increase in production, but not sufficient to catch up with consumption. The New York *Herald Tribune* pointed out editorially, "It would be much easier to prove that the Socialist government had made mistakes than to show that Socialism as a system was at fault."



## The Funeral Singers

(Continued)

the spot, if we had not promised never again to loiter around when a customer arrived.

One afternoon, my brother Istvan and I were in the gallery dusting when we saw Mr. Weislovits and several peasant customers coming up the stairs toward us. We had no choice but to hide, and the only place we could see at the moment was one of the large wooden caskets. We just had time to crawl inside when we heard them stop beside the coffin.

"Isn't this a beautiful casket?" asked Mr. Weislovits in his sad business tones. "Really, he was goodhearted, and deserves just such a fine coffin."

At that moment someone called Mr. Weislovits from below, and he had to leave his customers alone. The peasants tried by lifting the coffins to find the one most solidly built. Naturally, the one we were in was the heaviest. When Mr. Weislovits returned, they had agreed among themselves that they would take the coffin in which we were hidden!

"I will fasten it for you," he said, "and you can carry it to your wagon." Whereupon, with a jerk he snapped down four strong locks and we were prisoners.

As the peasants placed the coffin on the wagon, they spoke of getting home to the funeral feast. Even today it is the custom in Hungary to hold a rich feast whenever some adult member of the family dies.

Istvan and I could not expect to be welcome guests at this particular funeral feast, and we discussed in whispers how we should escape the moment the coffin was opened. For until it was unloaded from the cart, and the locks unfastened, there was nothing we could do. In the coffin were placed some long sheets of paper, to protect the inner surface. We agreed that upon the lifting of the lid, we would each cover ourselves with one of these sheets, and drawing it about us like the hood of a ghost, make a dive through the crowd and escape as quickly as possible.

Our uneasiness grew as the time passed and we still rumbled on in the wagon. We kept asking each other, "How does a ghost really behave? Can we do it?" If we could not frighten the peasants, would they let us go in peace, anyway?

At last we arrived at our destination. We heard one of the peasants name the village. It was Szaldbagy, on the outskirts of the city in which we lived, and we heard too that John Kovats, the stingiest bachelor in that small place, was the deceased who was waiting for the coffin. Part of the story we read in

the paper later on. Kovats had no family, but lived alone with his chickens and other poultry which were his pride and only pleasure. The day before he had been found by his neighbors lying on his kitchen doorstep.

Hearing the news, the mayor of the little village ordered Kovats' distant relatives to decide about the old man's funeral, and sent some of them to town to buy the coffin while the others prepared for the funeral feast. All Kovats' relatives and neighbors, even those who had barely spoken to him in his life, had gathered at the house for the feast. It was the chickens, doubtless, who most regretted Kovats' death, for one after another was killed and cooked as more and more guests arrived.

**W**HEN we reached Kovats' door, the air was already rich with the pleasant odor of roasting chicken. Without unfastening the coffin locks, the peasants hurried in to share the fine dinner. It was nearly midnight when they finished and came back out to get the coffin. We were almost asleep from weariness and suffocation, but now I roused my brother and in a low voice told him to take hold of one of the paper sheets and be ready to run the instant the coffin lid was lifted.

We felt the coffin lifted and carried, and then it was set upon the floor inside Kovats' house. The peasants made a stand and covered it with a wide black cloth that reached to the floor. Then the two strongest peasants, at the request of the funeral master, lifted the coffin from the ground. Our hearts leaped into our throats. The moment had come. The coffin settled into place upon the black-covered stand, the locks snapped up, the lid was lifted. . . .

I seized one of the paper sheets; Istvan seized the other. The next moment Istvan made a leap for the left side of the box, and I made a leap for the right.

At our first struggles with the sheet, the visitors stood as if stupefied. As we rose, still dragging at the paper which waved above our heads, their eyes grew so large that their broad peasant faces almost disappeared. We almost fell from the coffin into the midst of that stricken crowd.

The sheets floated stiffly in the air above us like two outstretched wings, and rustled as we dodged about, trying to find a way to leave. My first move had been toward the back room, but that way was blocked by two pall bearers carrying Kovats, who at the sight of the flapping sheets, dropped their burden upon the ground.

Istvan, by this time, was headed for the kitchen door, and I turned and ran after him. We fled flapping and rustling into the night, and not one of the awe-

stricken peasants dared to follow. It was almost dawn when we reached home.

The next day, imagine our amazement to find, on our way to school, that every newspaper in town was full of last night's miracle. We read eagerly. "TWO WHITE-WINGED ANGELS WORK MIRACLE" ran the headlines. What could it mean? Kovats, the paper said, was alive. We looked at each other and read on.

The two pall bearers admitted that they had let him fall to the ground, but that was part of the miracle. Kovats then told his part of the story. The night of his "death" he had been sitting on the back steps eating his supper. Some yolk of a hard-boiled egg had lodged in his throat and choked him, and he had gone into a faint which his neighbors had mistaken for death. For two days he had remained unconscious. The jolt he received when the pall bearers dropped him must have dislodged the piece of food and the breath had rushed back into his lungs.

**N**OW the other guests gave their share of the details. While they were thunder-struck by the apparition of two white-winged angels leaping from the coffin, they heard the voice of the dead man. Trembling, they turned in his direction. He was sitting upright, holding his aching throat, and asking in a husky voice, "What's this? What's going on here?"

He rose from the ground, and walked about his own bier, touching everything to see if it was real. His slow walk, his silent curiosity paralyzed the funeral guests. Then he smelled the rich odor of cooked chicken, and he knew he had really come back to life. He was hungry! And he had fasted for two days.

"May I have a bit of the chicken?" he asked in an anguish of eagerness.

"No, we didn't leave a bite," answered the funeral master.

"Have you killed all my rare poultry?"

"Not one is left," came the frightened answer.

And then, according to the newspaper, Mr. Kovats, the stingiest bachelor in Hungary, leaned upon his coffin and burst into bitter tears.

Istvan and I never knew whether Mr. Weislovits connected us with the strange happenings at Kovats', or with the subsequent returning of the wooden coffin, for we never returned to the funeral parlor. The money we earned there, we decided, was not worth the risk one ran in such a business!

"The Funeral Singers" is reprinted from *My Brothers and I*, by permission of the publishers, Holiday House, and the author, Alexander Finta.



**P**ICKING the top man-athlete in the nation is about as easy as tossing a juke box over the White House — there are so many 14-carat candidates for the No. 1 honor.

When it comes to girl athletes, however, it's a cinch. No. 1 can't be anybody but Mildred "Babe" Didrickson. Here's a gal who can do more things with a golf ball, basketball, bowling ball, or baseball than Sinatra can with a love song.

Right now Babe is concentrating on golf. And she's making a joke of the girls' tournaments. The average girl golfer gurgles with delight when she socks a ball over 200 yards. And if she can cover a course in two or three over par (about 75 strokes in all), she'll go out and buy herself a couple of those whacky \$50 hats.

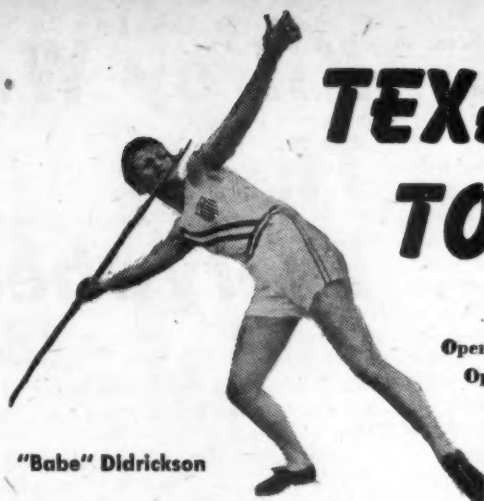
To Babe, that's kid stuff. She can wallop a ball anywhere from 250 to 300 yards, and what she does to par shouldn't happen to a poodle.

In winning the national women's title and various other tournaments the past year, she chalked up rounds of 64, 65 and 66! Even the men golfers would give their pet putters for that kind of scores.

Babe is a tall, lean Texan, about 33 years old, who broke into the headlines in 1930. That was the year she made the Beaumont High School baseball team.

After graduation, she joined the Golden Cyclones girls' basketball team of Dallas. In one year she became the greatest player in girls' basketball. She wound up on the all-American team five times!

Babe then turned to track and field. "Sensational" isn't the word for her success. "Colossal" is more like it.



"Babe" Didrickson

## TEXAS TOMBOY

Open the door, Richard,

Open it to the Hall of Fame!

Here's a gal that rates the honor,

A "Babe" who's tops in ev'ry game!

In the national title meet in 1932, Babe entered seven events. All she succeeded in doing was to cop first place in the broad jump, shot put, javelin throw, hurdles, and baseball throw. She also tied for first in the high jump and placed fourth in the discus throw. Not bad for a beginner, eh?

After this little "warm-up" Babe was disappointed when the officials ruled that she could compete in only three events in the world's championship Olympic Games.

So she went out and cracked world records in all three of the events — javelin, hurdles and high jump. All of these records still stand!

During the Olympic Games, Babe never could get enough action. On days when she had nothing to do, she tried to get the other girls on the team to compete against her in their favorite sport.

She challenged the swimmers, the

divers — everybody. But they had their schedules, too. So Babe never got a chance to prove she was the best in every sport.

After the Games she took up golf, and I've already told you how she made out. She then took up bowling. Within two months she rolled up a 268 game. Ask any bowler how good that score is.

Then Babe started playing tennis. She quickly loved a whiz. Just as she was about ready to start mowing down the country's tennis greats, she up and quit. There were too many other things to do.

A lot of sportswriters mistakenly think of Babe as a "muscle moll." This isn't true. Ask her husband, George Zaharias, the sports promoter. Babe cooks, sews, launders. In fact she's the perfect wife — in between cracking records of one sort or another.

— HERMAN L. MASIN, Sports Editor



✓✓✓ Tops, don't miss. ✓✓✓ Worthwhile. ✓✓✓ So-so.

✓✓ **SONG OF SCHEHEREZADE**  
(Universal. Produced by Edward Kaufman. Directed by Walter Reisch.)

A publicity notice on our desk comments that this film "is based on an incident in the life of the composer Rimsky-Korsakoff." The preface to the movie explains that this story was "inspired by the music of Rimsky-Korsakoff." Either of these vague explana-

tions of source should warn you that this film is more fancy than fact.

This operetta-like yarn about a year Rimsky-Korsakoff spent as a midshipman in the Russian navy shows the Hollywood imagination at its freest. However, if you like Rimsky-Korsakoff's music, the samplings you get here are generous and pleasant. No doubt his music will be in for a wave of popularity such as Chopin's enjoyed after *A Song to Remember*.

On the dramatic side, you may find some amusement in Brian Donlevy's portrayal of a hard-bitten commander of the would-be composer's ship. Eve Arden, as a once wealthy lady of Morocco, shows her flair for comedy and Charles Kullman, the Metropolitan opera tenor, as ship's doctor, is a happy addition on the musical side. But as Rimsky-Korsakoff, Jean Pierre Aumont only makes us wonder: *How hammy can you get?*

✓ **SINBAD THE SAILOR (RKO. Produced by Stephen Ames. Directed by Richard Wallace.)**

Hollywood has given Sinbad the Sailor an eighth voyage — one more than he made in the *Arabian Nights*. As Sinbad, Douglas Fairbanks, Jr., proves that he can leap from roof to roof and flash his teeth as ably as his famous father.

*Sinbad the Sailor* is a carnival of satins, jewels, swinging ropes, and pirates. The sets are painted cardboard; the costumes and architecture an extravagant mixture of periods and places.

The film is a heyday for brilliant technicolor — its most delightful feature. But it's too bad that this fantasy rests on a typically trite Hollywood script — with too much Maureen O'Hara to do justice to an adventure of the fabulous Sinbad.

Breathes there a student with ear so  
dead

That never hath he heard it said:  
KILROY WAS HERE?

Probably not. And Kilroy seems destined to go down in our history alongside such folk heroes as Paul Bunyan, Johnny Appleseed, Casey Jones and John Henry. He may some day inspire your grandchildren to ask such questions as, "But was there a *real* Kilroy?"

That will be a hard question to answer. Not only are there a great number of ex-GIs named Kilroy who claim the honor (there were 62 Kilroys in the army), but there are some whose names aren't Kilroy who take credit.

Recently, the American Transit Association sponsored a radio contest to find the author of the contagious phrase: *Kilroy was here*. Prizes were offered for the most ingenious explanation of the legend.

One of the co-prize winners was James J. Kilroy of Halifax, Mass. James J. explains that he was employed in a steel shipyard during the war. His work involved inspecting tanks and other parts of warships under construction. In order to convince his superiors that he was not skipping any part of his inspection duties, James J. began scrawling *Kilroy was here* in yellow crayon on all work he had inspected. Soon this phrase began to appear all over the world. James J. believes the 14,000 shipyard workers who entered the armed services were responsible for its worldwide use.

Another contest winner, Mrs. Harold Coffman of Los Angeles, claims the Kilroy legend began with an Irish-American player named Kilroy in the RAF. Kilroy was shot down over Europe and rescued by the underground. Shortly

# Kilroy Was Here, There, Everywhere!



afterwards, the underground began to use the expression, *Kilroy was here*, to taunt the Nazis.

Another frequently accepted version of the legend is offered by Francis J. Kilroy of Everett, Mass. Francis J. spent some time in the hospital while attending an air force radio school in St. Petersburg, Fla., in 1943. He was well liked by his buddies, and as the time approached when he could return to classes, a friend began to write: "Kilroy will be here in five days," "Kilroy will be here in four days," etc. Finally the announcement read: "Kilroy is here." The phrase caught on. (Francis J. Kilroy, the only Mr. K. to make a living from his famous name, now spends his time lecturing to clubs on the origin of the immortal phrase.)

The Air Force has its own version of the Kilroy story. An article in the Army paper, *The Transmitter*, explains that the flying Mr. Kilroy was a little absent-minded, and his presence was often desired by the company commander. The note "Kilroy—report to the orderly room," frequently appeared on the blackboard. The class comedians took up this phrase with variations.

Finally, the winged Mr. Kilroy was to be transferred to a new air field. A

friend who preceded him to the field wrote "Kilroy will be here" in convenient places. The friend is credited with having done the same thing when he was shipped to England. Thus the phrase spread through Europe.

Someone else claims the original Kilroy was a steeplejack of Albany, New York. This source explains that it was a common practice for steeplejacks to date and initial their work. The phrase, *Kilroy was here*, can reportedly be found on many of Albany's towers, poles, and steeples where it was inscribed by Steeplejack Kilroy twenty-five or thirty years ago.

Army papers in the European theater first took notice of Kilroy's presence early in 1945, and the Pacific theater papers comment on him shortly thereafter. The speed with which Kilroy traveled from one remote army location to another is undoubtedly the work of the Air Force.

Public Relations Headquarters of the armed forces is the only unimaginative source to contribute to the Kilroy hunt. They state cautiously, "Kilroy was a mythical figure, and origin of the phrase, *Kilroy was here*, is unknown."



"HI THERE, how's your 'Hooperating'?" The Voice might say to The Groaner.

"Ninety, chum, ninety!" Der Bingle might reply.

Would you know whether the boys were discussing grapes or the state of their health? The chances are that you'd know a "Hooperating" is the standard of a radio program's popularity. But would you know that Bing is joshing when he says *ninety*?

Ninety would indicate that a program had a record-shattering popularity. Bob

Hope's program, the most popular show on the airwaves at the moment, has a Hooperating of about 33. Crosby's show, currently listed among the top fifteen programs, has a rating of about 20.

Here's what a "Hooperating" means:

If Bob Hope's show has a rating of 33, it means that out of every 100 homes called while Hope's program was on the air, 33 persons reported that they were listening to the Bob Hope show.

The other 67 listeners who were phoned fall into three main categories:

1. Those who did not answer.
2. Those who answered the phone, but were not listening to the radio.
3. Those listening to programs other than the Bob Hope show.

Therefore, Bob Hope's 33 rating is based on calls to 100 listeners who *could have been* listening to the radio, not on 100 who actually were listening.

The Hooper survey is conducted in

thirty-three cities where the four networks (NBC, CBS, ABC and Mutual) are represented by local stations. For a half-hour program, the Hooper staff makes a total of 1,380 calls in these thirty-three cities. This may seem a small number of calls to sample a whole nation's reaction to a program. However, Mr. Hooper says that he has experimented with three times that number but found final results the same.

Any score above 30 is considered an excellent "Hooperating." Mr. Hooper's little green booklet, published twice a month, lists the fifteen most popular programs. On the latest list *The Great Gildersleeve* is in fifteenth place with a "Hooperating" of about 17. Ten is considered average. The highest "Hooperating" ever recorded was President Roosevelt's Dec. 9th war message. FDR had a "Hooperating" of 79 on that occasion.



# SHE TESTS JET ENGINES

*The Story of*  
Marguerite Haven Hartl



Only 21 years old, Marguerite Hartl already has graduated from college, successfully completed the G-E student engineering Test Course, and is a full-fledged engineer. Marguerite's job is in and around planes; she is the only girl-engineer who has had the opportunity to work at the new General Electric Flight Test Laboratory.

Jet propulsion testing is one of the main projects now underway at the Laboratory, and Marguerite has used her engineering training in helping to install the jet engines aboard the flying laboratories.

When the Flight Test Center plans a test, the equipment must first be set up; instruments must be installed. After the actual testing has taken place, Marguerite transcribes technical data, checks the information given by the instruments and plots curves to record this information. *General Electric Co., Schenectady, New York.*



While earning her Mechanical Engineering degree at Cornell, she worked as Managing Editor of the college engineering magazine and belonged to the American Society of Mechanical Engineers.



Marguerite received most of her schooling in Scotia, New York. In high school she took part in dramatic productions. Her liking for mechanical drawing was the beginning of her career in engineering.



After graduation, Marguerite flew back to Schenectady in her uncle's plane, and shortly after started work at G.E. Recently married, Marguerite and her engineer-husband like to swim and ski.

**GENERAL  ELECTRIC**





by Gay Head

## BOY dates GIRL

*Q. The boys in our class are terrible spongers. When the girls plan a party, they come and eat like threshing machines. Then they just sit around and wait for the next invite. They never think of asking us out. What can we do about this situation?*

A. We have a hunch we know what's behind this story of the threshing machines! Let us tell you a story about our Kid Sister's Junior Prom.

This story took place in a little up-state New York town. The boys in this town, like the boys in most towns, dated a little, but they weren't the greatest Casanovas in the world. Maybe they were a little shy about asking for dates. Maybe they didn't have enough "spot cash" to do the town every Saturday night. Anyway, the girls decided they weren't getting around as much as Cinderella's big sisters, and they decided to do something about it.

The girls figured that if the boys didn't ask them out, they'd invite the boys. So the girls, like you and like girls in a hundred other towns, began to plan the parties. Every Friday night there'd be a big party at one of the girl's homes. For a while, everything was fine, and a good time was had by all.

But pretty soon the boys stopped bothering about asking these girls for dates. Ungrateful? Maybe. But the boys figured that when the girls wanted to see them, the girls would fix up a get-together.

Then came the Junior Prom, the big event of the year. The boys were out of

the habit of making date arrangements and they didn't bother about asking their girls several weeks ahead as they had in the "good old days." As time grew shorter, the girls began to get panicky for fear they wouldn't get to the Prom at all. They also began to be furious at those good-for-nothing boys who'd been sitting on their porches and eating their ice cream. "We'll fix them" they decided.

So all the girls invited dates from out of town. Well, you can imagine how burned up the local boys were when they finally did get around to their last-minute inviting. But naturally, they couldn't let the girls get away with being the Most Spiteful Sex. So they went to a neighboring high school and corralled their own imports.

Now maybe you're thinking this is a comical situation, and that it served

everybody right for being so stupid. But it wasn't funny; it was tragic. The Junior Prom—which everyone had worked so hard on and looked forward to for so long—was a complete fizzle. Every member of the Junior Class was there with a date he or she didn't really care about.

Our Kid Sister, who was with a basketball player from Spencerport High, just kept looking wistfully over her shoulder at Joe Jenkins, the local basketball hero who was dancing with some strange little blonde. And Joe was thinking glumly that his heart wasn't really in this Foreign Relations business. Even the faculty chaperones felt like weeping at the strained state of affairs.

Is there a moral?

Our Kid Sister thinks so, and she's an older and wiser woman these days, going to Senior Proms, and with the right lad, too!

She says: "At the time we blamed the boys, but now I see that we really messed things up. It's okay to figure that the girls ought to throw a party now and then, because high school boys aren't made of money. And I think most fellows appreciate an occasional party 'on the house.' BUT, girls cut their own throats when they forget that boys like to be the Chasers and the Planners. If a gang of girls completely takes over party-planning, boys begin to take a half-hearted interest in those girls.

"Our Prom taught us a lesson," the Kid Sister says. "We cut the chasing and let the boys chase us. When boys

have to go to a little trouble to get a date with us, they seem to value the date more."

"When the number of dates you have depends on the state of a boy's finances, you may not get around as much," she points out sagely, "but one date that comes from a boy's heart is worth ten that you can arrange for yourself by running after the boys!"

*Q. We've had a Library Club in our school for many years. It's pretty much like other clubs in that it sponsors parties, puts on plays, etc.; but there are two unique clauses in its constitution. One is that members give a voluntary amount of service to the library each week. The other clause stipulates that each member must turn in some kind of creative work during the year. This can be art, writing, handicraft, etc.*

*This year a number of social-minded girls joined the club, and they're set on having more parties and dances. In other words, they want to turn the club into a date bureau. Is there anything we can do to save our club's traditions?*

A. We hope so. While we're all for dating, we agree that there's a time and place for everything. A school's extra-curricular schedule can easily become bogged down with clubs that do little beyond giving members another activity to list after their names in the yearbook. A club that has as constructive a program as your Library Club has is a club worth belonging to.

Perhaps, if several of your old members—who have benefited from the club's program in the past—talked to the new members and explained the club's purposes and traditions, they would see your point of view. In the future you might protect your club's tradition by limiting club membership to those students who show that they understand the club's objectives and are willing to help carry them out.

*A note to the social-minded gals:* There are two ways to perk up your date life. One is to throw a barrage of parties. Results aren't always guaranteed here, and this method can be too much of a good thing. (Remember the Junior Prom story!) The second way is to save a little time in that crowded schedule of yours for self-development. If you cultivate interests and activities that develop your mind and personality, you'll be the worthwhile kind of person boys want to know.

Aren't the popular gals in your high school the ones who do things, who have something to talk about. We're betting they are. Next time your club president says it's time to be up and doing, try being Susie-on-the-Spot, instead of a Susie dreaming of how to wangle a coke date.

## What's New

### Mike Unfair to Baby Sitters!

We're impressed with the ingenuity of a young couple who've had trouble in getting a "baby sitter" when they want to spend an evening out. They've rigged up a microphone right over their youngster's crib. Every time they want to step over to a neighbor's for an evening, they carry a small receiving set along with them. This provides instant communiques whenever anything startling develops on the home front. — R.C.

### The City Gets a Screen-test

"You should have a screen-test, Philadelphia," we heard Samuel Goldwyn say to the City of Brotherly Love the other day.

We're kidding? Well, yes we are. But it may happen any minute. The latest wrinkle in film-making is casting cities in movies instead of relying on Hollywood-built sets. In Sam Goldwyn's *The Best Years of Our Lives* the action you saw supposedly took place in a mythical American town called Boone City. The city on the screen was actually Cincinnati, Ohio. Cincinnati was chosen from a dozen other American cities as the most representative community of its size in the U. S.

Goldwyn's scouts went on an extensive aerial tour of the United States and photographed scenes in Indianapolis, New Orleans, Minneapolis, Kansas City, Newark, Houston, Seattle, and Cincinnati. These screen tests were run off as carefully as any lovely lady's test. Some of the girls—excuse us, cities—were disqualified because of smoke and fog. Others looked too "citified" on the screen or too "small-townish." But Cincinnati met with the judges' approval, and was promptly cast in *The Best Years*.

It looks as if this is going to be a trend. In Louis de Rochemont's forthcoming *Boomerang* you'll be seeing the handsome face of Stamford, Conn. Stamford is cast as Fairport, U.S.A.

We hesitate to think what effect this may have on local Chambers of Commerce once the word gets around. Can't you see the day Galveston is groomed for her screen career with national advertisements reading: *Go See Glamorous Gorgeous Galveston*.

— ALLEN ALBRIGHT

Have you heard of something that's "brand new?" If so, write us about it. We'll pay \$1 for any item used in this column. Address Allen Albright, "What's New" Editor, Scholastic Magazines, 220 East 42nd St., New York 17, N. Y.

## HIS NIBS by Roland COE



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# Careers in Social Service

By Franklin R. Zeran

Vocational Editor



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**THE DAYS** of the kind-hearted, self-sacrificing volunteer social worker are practically over. Trained people now work in highly specialized fields, employing methods and techniques which have been tested and found effective for aiding people in various difficulties.

However, no one should consider social work as a career unless he is seriously interested in people and concerned for their welfare. The three goals of social work have been defined as (1) caring for physical needs (obtaining food, shelter, sanitary conditions, medical aid — temporary or emergency relief), (2) securing proper adjustment of the individual to his environment (directing him to educational and vocational training, helping with problem children and delinquency cases, advising for improvement of family relationships), and (3) prevention of the conditions which give rise to physical destitution and social maladjustment. Accomplishment of such goals requires intelligent work by skilled, well-trained professionals.

## Five Major Classifications

Social work usually is divided into five major classifications. *Social case work* serves the individual or family in need of medical, financial, or personal assistance. Knowledge of social case work methods is basic to all work in the field. Some of the recognized agencies employing social case workers are the family welfare societies, public family welfare departments, child placing and protective agencies, visiting teacher departments of schools, medical-social work departments in hospitals, psychiatric social work clinics, probation departments of courts, travelers aid societies, and the American Red Cross.

*Social group work* aids individuals through group activities, such as Girl Scouts, Boy Scouts, YWCA, YMCA, recreation departments, YMHA, YWHA.

*Community organization* is an approach to social needs through community chests, councils of social agencies, public health departments, pub-

lic welfare departments, public education, and neighborhood organizations. Workers in this field attempt to rally community resources and public interest for improved social conditions, in addition to meeting immediate needs.

*Research* involves collection of statistical data, and checking and analyzing facts for the study and improvement of unfavorable social conditions and behavior. Community organizations often conduct research studies; some foundations and universities also engage in social research.

*Administration* is required for the proper functions of any social agency and involves planning activities, coordinating work, providing for financial support, supervision of workers, teaching, public relations work, etc. These positions are, of course, the higher bracket jobs that require years of field work, superior ability, and thorough knowledge, training, and experience.

## More Women Social Workers

Today more women are engaged in social work than men, but most of the higher administrative positions are held by men. It is estimated that over 100,000 skilled workers are active in the various fields, and 10,000 men and women are required each year to fill newly-created positions and replace workers who retire. Salaries range from \$1,500-\$1,800 for inexperienced beginners, to \$2,400-\$5,000 for supervisory positions. Heads of major social agencies in the largest cities may receive as much as \$10,000.

The high school student considering this field is advised to take the academic course, for four years of college are prerequisite to the one- and two-year professional schools approved by the American Association of Schools of Social Work. In considering social work as a career, here are some of the questions to ask yourself:

	Yes	No	?
1. I enjoy being with people.....	_____	_____	_____
2. I like to help people.....	_____	_____	_____
3. I am tolerant of other people's ideas.....	_____	_____	_____
4. My behavior indicates a respect for law and order.....	_____	_____	_____
5. I take an active part in organizations to which I belong.....	_____	_____	_____
6. I am able to organize and develop activities in my organization.....	_____	_____	_____
7. I am able to present facts clearly and concisely.....	_____	_____	_____
8. People are willing to follow my leadership.....	_____	_____	_____
9. I can take directions as well as give them.....	_____	_____	_____

**Note:** An affirmative answer to these questions indicates interest and aptitude only. The questions do not constitute a score indicative of occupational qualifications.





### Comparisons Prove

She: "Am I really the only girl you've ever kissed?"

He: "Certainly — and by far the prettiest."

Austin Pioneer, Austin H. S., El Paso, Texas

### Not Hungry

A cannibal took his baby to a witch doctor and said, "Doc, I don't know what's the matter with him; he won't eat anybody!"

Los Angeles School Journal

### What A Looker!

I'm all through with dames  
They cheat and they lie;  
They prey on us males  
To the day we die.  
They tease and torment us  
And drive us to sin —  
Say! Look at that blonde  
That just came in!

Wyandotte H. S. Photocopy, Kansas City, Kansas

### Mouth Trap

Al Bernie was describing his trip on a crowded bus as guest on CBS' "Kate Smith Sings."

"That bus was so jammed that, when I opened my mouth to ask for change — before I could close it, I'd swallowed seven nickels and three transfers."

The Gag Bag

### Cooperation

Jones looked over his garden fence and beckoned to his neighbor. "I say, Smith," he said confidentially, "I understand you have Brown's lawn mower."

"Yeah, what of it?"

"Well, if you let me borrow it occasionally, I'll let you use his rake and shovel."

Mutual Magazine



Saturday Evening Post

"Whew! For a minute I thought there'd be a nasty collision!"

### Knight-Mares?

You have read a lot about the knights of King Arthur who fared forth on coal-black chargers to rescue beautiful maidens from dragons' clutches, but did you ever know that one of them was mounted on a St. Bernard dog? His name was Sir Marmaduke, and he and the St. Bernard performed many a daring deed. One evening, however, they were caught in a torrential thunderstorm, and sought shelter at a nearby tavern.

"Reservation?" asked the room clerk. "No," admitted Sir Marmaduke.

"Sorry," said the clerk, "no room without a reservation."

It was at this moment that he discovered that Marmaduke was sitting astride his faithful St. Bernard. "Hold on," said the clerk. "We'll have to find something for you. I wouldn't put out a knight on a dog like this."

School Activities

### Whadda Question

Arthur Schnabel, pianist, is a musician's musician as well as one of the greatest of box-office draws. He is also a personal friend of Einstein, the world's greatest exponent of higher mathematics. Einstein, in leisure hours, plays the violin, and once he and Schnabel played a Mozart sonata together. Einstein made mistakes. At last Schnabel, at the piano, could restrain himself no longer. "No, no, no, Albert!" he exclaimed. "It is one, two, three. Can't you count?"

Hollywood Reporter

### Scotch That?

According to the tale, the professor in a college in Scotland was giving a demonstration of the properties of various acids.

"Now," he said, "I am going to drop this two-shilling piece into this glass of acid. Will it dissolve?"

"No, sir," replied one of the students.

"No?" said the demonstrator. "Then perhaps you will explain to the class why it won't dissolve?"

"Because," came the answer, "if it would, you wouldn't drop it in."

Mutual Magazine

### Checkmated

We've been told of a news commentator on one of the New York stations who telephoned a friend and said breathlessly, "Listen, I'm on the air in ten minutes and I need your help. You play chess, don't you?"

The friend said he did.

"Thank heaven!" exclaimed the commentator. "What I want to know is this: I'm calling world politics a chess game, Europe the chessboard, and world peace a pawn. Now, what on earth do I call the atomic bomb?"

The New Yorker

### The SAGE of CATHAY Speaks:



Confucius — B.C. 551-478

### "TO TAKE, One First Must GIVE"

This nugget of sound reasoning is as true today as it was thousands of years ago.

The man who would build a competency for his own advanced years and at the same time protect his family in the intervening period accepts the sacrifices now necessary, realizing that great and needed benefits will come later as a result of such unselfishness.

And he usually does it in the most certain and safest way — through Life Insurance.



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# The Musket

## that started mass production

In school you've learned about Eli Whitney and his cotton gin, but did you know that he was quite a maker of muskets too?

Shortly after the Revolutionary War, Whitney offered to make muskets for the young government in quantity, and quickly—an unheard of idea at the time.

To prove that he could, he made separate piles of the parts from ten muskets—asked the officials to pick a part from each pile—and put together a perfect gun from the parts they handed him.

It was the idea of *interchangeable* parts that made the mass production of muskets possible.

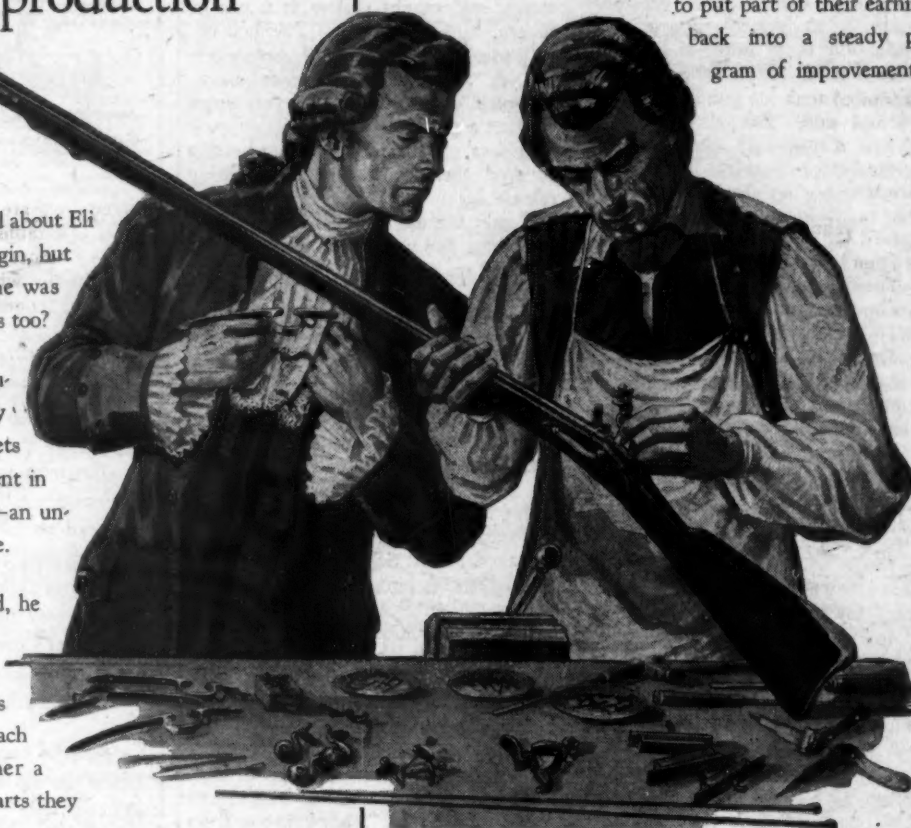
More than 100 years later, General Motors put this principle to work on automobiles.

In a test like Whitney's, the parts for three automobiles were dumped into one huge pile. GM mechanics then quickly put together three automobiles from the one batch. They demonstrated that the parts were truly interchangeable—and that mass production of automobiles was practical.

Mass production helped General Motors prosper—that is,

take in more than it spent. And out of these earnings, GM was willing and able to build big laboratories and proving grounds—and pay for the research which has made cars grow better year by year.

Many, many years separate Eli Whitney's old muskets and modern automobiles. But his principle of mass production—plus the willingness of prospering companies to put part of their earnings back into a steady program of improvement—



gives us many of the good things we have today.

Thus, every modern automobile you see today goes to prove that *all the people* profit when a business prospers.

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SCHOLASTIC

# Teacher

EDITION

Practical English

MARCH 3, 1947

## Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

### Ready — Set — Go! (pp. 5, 6)

#### AIMS

1. To help the student select appropriate material for creative writing.
2. To assist him with some of his technical difficulties in creative writing.
3. To give him practice in writing a theme without previous assistance in choosing a subject or in first correction of mistakes.

#### SUGGESTED ACTIVITIES

Given a specific subject on which to write, most students can grind out some kind of theme. But, when the student's imagination is called upon, he often finds difficulty in tackling the problem. This article may stimulate him in the right direction.

Read the article with the class—perhaps outlining the material on the blackboard as you progress. Of course, writing isn't "new stuff" to the students, but having fun in expressing themselves may be.

After the article is thoroughly assimilated, give the class the suggested assignment: "Write a two-page theme on any subject you wish to choose. Bring a rough draft to class tomorrow." This means that they take the first two suggestions given—*make a rough outline and plunge in and write*.

During the next class hour let them work by themselves in *checking their themes*. A brief review of simple, complex, and compound sentences might start the hour. Warn them to have grammar books handy; supply several dictionaries, and, as a last resort be ready to lend a hand yourself. If the students' work is systematic and thorough, this task should take a full classroom period.

As soon as they have checked themselves as "craftsmen," assign part four of this study unit: *Make a trim, tidy copy*.

On the following day have some of the themes read for class enjoyment and criticism. Each theme should have your careful analysis so that the student may know where he stands as a creative writer and craftsman.

### Do You Speak English? (p. 8)

#### AIM

1. To add to the student's knowledge of word usage and the dictionary by showing him how expressive slang words may eventually become a legitimate part of the language.

#### SUGGESTED ACTIVITY

A discussion of this subject may arise while you are considering the themes written by the class, or it may come naturally from language usage in the class. Take several words which may not be considered a part of the language and let the students add interesting examples of their own which may be currently popular. Borrow a *Webster's New International Dictionary* from the library (if your classroom editions do not contain the New Words Section) and let the students check for themselves to see which words on their lists may eventually be considered proper English. A brief time spent on this will tend to make the dictionary a more fascinating work tool.

### Why Are You Listening? (p. 9)

#### AIMS

1. To start students thinking about why they listen to the radio.
2. To find out what your students are listening to on the radio.

#### SUGGESTED ACTIVITIES

The movies and the radio make up a vast proportion of the entertainment in which high school students and the general public indulge. After the series of articles on the movies, your classes should be awake to a critical analysis of entertainment in general. Keep the ball rolling by turning their thoughts to a consideration of radio programs. Take a "Hoooperating" in your classroom. This is a project which may be carried out by the class as a whole, rather than by individual members.

First, find out what programs your students are listening to. A day-by-day survey will be the easiest approach. What programs do you listen to regularly on Monday, Tuesday,



## COMING NEXT WEEK

March 10, 1947

Extra—Read All About It!: Clear and accurate writing as exemplified by newspaper articles; the principles of good journalism applied to all writing.

What Would You Say?: Usage, grammar, and spelling test.

Second article in series on "How to Choose Radio Programs."

Interview with a newspaper feature writer.

Letter Perfect: Writing notes for absence from school.

Shop Talk: Proof-reader's marks and terms.

Also logic column, Slim Syntax, quiz, short story, Boy dates Girl, sports, movie and record reviews, etc.

etc.? (You'll find your longest lists are the Saturday and Sunday programs.) Have each student list his favorite daily programs on the slip of paper. Appoint a committee of two to gather together a list of programs for each day in the week. (You may be surprised to learn how consistent the choices are.) Next, select a person to make a chart which reveals the most popular selections of each day. For example:

### Monday

Name of Program:	School of the Air	Cavalcade of America
Time:	5:00 p.m.	8:00 p.m.
Network:	CBS	NBC
No. of students listening:	14	10

After this is completed, you and your class will have a fair picture of what they are listening to.

Now attempt to find out *why* the members of your class listen to the radio, and finally *how* they are listening—attentively and critically or just as a background for books or conversation.

If you open your consideration of the radio with this much material, you should have stimulated an interest in the whole series of articles on "How to Choose Radio Programs."

Post the daily charts on your classroom bulletin board where the statistics may be altered—or added to—as your students become more aware of the radio as an instrument of instruction and entertainment.

You may prefer to have the students keep individual listings in their own notebooks. They could change these as their ideas change.

## Learn — to Think Straight (p. 10)

### AIM

To consider in more detail the propagandist's device of card stacking or half-truths.

### SUGGESTED ACTIVITY

Now that the series of articles on radio criticism is being started this week, you may find this a good time to consider propaganda on the radio. Local political speeches, appeals for Community Chest funds, and many advertisements

might come under consideration. If your school is fortunate enough to have a public address system which can be used for radio programs, you may find a discussion program which coincides with your class hour. If so, the class might be able to listen to a speech which could be culled for propaganda devices.

## Words to the Wise (p. 11)

### AIM

To introduce the student to further library resources—by considering the uses of books which help to make his vocabulary more specific.

### SUGGESTED ACTIVITY

While your students are working on their creative themes, they might dwell briefly on the use of specific words. Our language abounds with words which have almost the same meaning, but a little study will help the student to avoid tiresome repetition of overworked words.

Obtain as many of the reference books mentioned in the article as your library has on hand, and bring them to class for introduction, examination, and use.

You may find it wise to give the class a specific exercise in using synonyms. Dictate a paragraph which could be improved by using more specific and less overworked words. Let the class, with the help of dictionaries and other reference books, rewrite the paragraph, substituting better words for those underlined.

For example:

"Suddenly a big wave struck the ship and threw seamen and passengers into the raging sea. Although Robinson Crusoe was a good swimmer, he found it hard to keep his head above water; yet he tried bravely to swim to shore. After a long fight with the cruel sea, he reached the mainland and thanked God for delivering him from danger."

You might also select a paragraph or two from the students' themes to use as examples.

## Careers in Social Work (p. 22)

### AIM

To call the students' attention to one field of activity which might be considered as a future profession.

### SUGGESTED ACTIVITY

When a boy or girl has reached high school age his thoughts about a future career should begin to crystallize. Too often students leave school with no definite plans or ambitions. If your school doesn't have a vocational guidance director, you might direct your students to this and the other articles in the "career" series by Franklin R. Zeran of the U. S. Office of Education. Your discussion of careers might take place in a homeroom period or for ten minutes at the end of a regular class period.

## Answers to "Who? Which? What?" (p. 12)

Ready—Set—Go!: (A) 1-b, 2-a, 3-b, 4-b. (B) 1-partial sentence, 2-misplaced modifier, 3-disagreement of subject and verb, 4—"on the other hand" should be set off with commas.

Do You Speak English?: 1-c, 2-e, 3-j, 4-h; 5-f, 6-b, 7-i, 8-a, 9-k, 10-g, 11-l, 12-d.

Which Is Which?: 1-S, 2-A, 3-S, 4-S, 5-A, 6-A, 7-S, 8-A, 9-S.

# Intergroup Relations in Teaching Materials

**A**N effort to determine the effectiveness of teaching materials now in use in the public schools for the elimination of prejudice and the advancement of intercultural understanding, the American Council on Education has conducted a significant inquiry. The study was made possible by a grant to the National Conference of Christians and Jews, which made the funds available to the Council. Dr. Howard E. Wilson, of the Carnegie Endowment for International Peace, was appointed director of the staff of experts which conducted the inquiry. The chairman was Dr. James L. Hanley, superintendent of schools of Providence, R. I., assisted by a distinguished committee of educators, psychologists, and anthropologists.

**Scope of the Study:** The scope of the study is very broad. There have been analyzed 267 textbooks commonly used in elementary and secondary schools in the fields of United States history, world history, human geography, civics, modern problems, biology, literature. In addition 21 introductory college texts in psychology and sociology, 25 manuals for college "orientation" courses, and 100 of the most widely read "trade" or library books for children have been examined. Courses of study from approximately 60 widely distributed school systems were studied with care. In addition to these printed or mimeographed materials questionnaires pertinent to the study have been filled out by over 300 teachers, and extensive consultations have been held with representatives of "minority groups" and with psychologists, sociologists, and educational leaders.

**Method of Work:** The study assumes the value of the democratic ideals. It has sought to avoid special pleading by any group. It is not a rigidly scientific analysis, but is based upon fair-minded and informed, even though subjective, judgments. It is as much a curriculum analysis as a textbook analysis.

After careful survey of the field and preliminary analysis of selected books, the staff formulated a list of topics or areas especially pertinent to the purpose of the study. The books and courses of study were analyzed and appraised in terms of these topics. The nature of these topics is made clear in the findings and recommendations given below. The study does not yield

quantitative data so much as qualitative judgments. It by no means presents a "black list" of condemned books or a "white list" of recommended books. It is essentially a thoughtful appraisal of representative practice concerning the treatment of intergroup relations and a body of practical and positive recommendations for improvement. The following items are illustrative of the general conclusions reached by the group conducting the study.

## Findings and Recommendations

**1. Errors of Omission:** With very few exceptions the textbooks and courses of study are free of intentional bias toward any population group. However there are frequent value judgments and implications, unconsciously or carelessly expressed, which tend to perpetuate antagonisms now current in American life. And, even more pronounced, there are omissions of data and gaps in curriculum planning which result in failure of the teaching outlines and materials to come to grips with issues especially significant for young citizens today. It is to be hoped that in the immediate future schools will deal more positively and constructively with such ethical, psychological and sociological data as are suggested below.

**2. Dignity and Worth of the Individual:** The essence of democratic human relations is respect for individual worth and dignity. In the textbooks, however, the individual is usually submerged in the group; there is not adequate attention to the nature and value of human personality. Even such democratic institutions as the franchise and civil liberties are likely to be treated abstractly and impersonally.

**3. Group Organization:** Emphasis is on the typical group member rather than on the variety of individuals within a group. All Jews are too frequently regarded as alike; types are presented which often lead to stereotyping of Negroes or Catholics or Northerners or laborers or employees. The average rather than the range of group membership is stressed. A wealth of information about groups, made available by sociology and anthropology in recent years, and essential as background for intelligent intergroup relations, should be—but is not now—included in teaching guides and materials.

**4. Treatment of Immigrants:** While

some texts contain excellent and sensitive treatments of immigrants to America, and most texts list the contributions of such groups, the immigrants are ordinarily regarded and rated by authors as "out-groups" rather than "in-groups." They are often referred to in patronizing terms. Most courses of study and texts classify immigrants as "old" (before 1880) or "new" and refer to the "new" in alarming terms as "hordes" or "swarms," and always as "problems." The accounts of restriction on immigration commonly imply or even state judgments and attitudes which contribute to prejudice rather than analysis.

**5. The Concept of Americanization:** A few texts, especially in civics, treat Americanization as a process by which immigrants are transformed into duplicates of established Americans; a much larger number present the "melting pot concept" by which all Americans come out in a common mould. Few books consistently present and imply the concept of "cultural pluralism" or of "diversity within unity" as the pattern of Americanization. There is urgent need for more careful study by authors and by curriculum-makers of the basic principles of Americanization, and for a consistent presentation to pupils of principles which are consonant with democracy.

**6. Treatment of the Jews:** Most of the material about Jews in texts and courses of study is about the ancient Jews: for example, three-fourths of the space allotted to Jews in world history texts deal with events before 79 A.D. Pupils are left with the assumption that Judaism and Jewish culture have changed little since that time. Mentions of Jews after that date are most commonly in connection with persecutions; there is little about the constructive contributions of the group or about their ordinary harmonious relations with other groups. Many of the accounts of the crucifixion as found in world histories are too generalized to be fully accurate, and afford some basis for the development of prejudice among pupils. There are many inaccuracies in the description of Jews as a "race"; there is little recognition of religious, economic and cultural variations among Jews; there is little to offset the stereotypes of Jews which abound in contemporary social thinking.

**7. Treatment of the Negroes:** While recently prepared texts and curricula tend to develop more attention to Negroes as an American group, the typical text and teaching guide tend to ignore the group and its position in contemporary society. A very large proportion of the references to Negroes put before pupils treat Negroes as slaves or as child-like freedmen; very little data about Negroes since 1876 are to



be found in the history texts. The plantation mammy and Uncle Remus stereotypes tend to be perpetuated both in social science and literary materials. Textbooks in all fields, on occasion even in biology, present hazy and confused ideas about race; scientific data about race are conspicuous by their absence. The illustrative materials of the texts deal even less adequately and sensitively with Negroes than do the printed words.

8. *Treatment of Spanish-speaking Minority:* Another group in American life about which pupils learn too little is the Spanish-speaking group living not only in the Southwest but in most of our metropolitan communities. The ethnic qualities of this group, its place in the pattern of American society, and the problems faced by its members are virtually ignored. Where mentioned, and particularly in literary anthologies, the stereotype of the Mexican peon is intensified.

9. *Treatment of Asiatic Minorities:* Substantial groups of Americans are of Chinese or Japanese or Filipino ancestry; these groups occupy a unique position intimately affected by world conditions during war and postwar years. The teaching materials lag behind current developments concerning them; offensive generalizations about them occur frequently, especially in the connotation of racial inferiority and the "white

man psychology." Historical data on their immigration to this country are ordinarily presented in a framework of assumptions about Asiatic inferiority; these accounts are virtually unrelieved by sociological data on the present status, contributions, and problems of these groups.

10. *Treatment of Religious Groups:* Most texts assume the desirability of religious groupings in society. A number of texts point out religious differences as causes of intergroup frictions. As has been suggested, the treatment of Judaism emphasizes the remote past and the factor of persecution; many texts evaluate the Inquisition movements out of their historical context; the evangelical aspects of Protestantism are sometimes caricatured. Too little appears in texts or courses of study on the exact nature of religious groups (either their differences or likenesses) or on the common concern of church groups with ethical and humanitarian developments.

11. *Techniques of Intergroup Relations:* Almost no courses of study or textbooks present a sociological analysis of the methods of intergroup relations. For example, pupils will almost never be given opportunity to study the sociological nature and effects of segregation as a technique of relationship. Indeed, no small number of texts imply the correctness of segregation—

assume it as a value in social organization. The technique of scapegoating, of making one group the victim of a general illness, is not subjected to scrutiny. The analysis of such techniques offers a fruitful field for increasing the resistance of citizens to the excesses of group tensions.

*Conclusion:* Textbooks are not guilty of planned derogation of groups, but are guilty of failing to come to grips with basic issues in the complex problems of human relations. Much material essential to understanding intergroup relations and provocative of better relations is simply not presented to pupils. The fault lies not in texts alone but in the courses of study for which textbooks are prepared. Only as those courses of study demand the inclusion of topics on intergroup relations, some of which are inevitably controversial, will the textbooks be substantially improved.

Curriculum remaking is a prerequisite to the alteration of textbooks. That alteration involves, first the writing of passages focused directly on the description and exposition of contemporary intergroup relations, and second, careful scrutiny of the indirect references—often the casual assumptions lying behind value judgments—now in the textbooks. Such two-headed alteration would be a substantial contribution to education for intergroup relations in American life.

## Off the Press

### New Publications of Interest to Teachers

*By Vote of the People*, by Willis J. Ballinger; Scribner, 1946. 381 pp., \$3.

Mr. Ballinger has investigated the decline and fall of Athens, Rome, Venice, Florence, the France of the First and Third Republics, Weimar Germany, and Italy. Of these eight free governments, he found that two were destroyed by conquest, Athens and the Third French Republic. The other six were destroyed "entirely within the framework of democratic processes . . . by vote of the people." Basic to the corruption of the people were economic conditions which had gotten out of control.

The author, an economist who has seen American business operate through the eyes of the Federal Trade Commission, is alarmed by conditions in the United States today which he alleges are similar to circumstances which brought about the downfall of the governments he has studied. The break-

down of American capitalism in 1929 he attributes to "the success of business men and financiers in expelling competition from large areas of the system." The current evil in our system, "industrial monopoly," he lays at the feet of the New Deal which fostered labor monopolies. Plumping wholeheartedly for a restoration of free competition, he imagines that a happy state of affairs can be legislated by Congress if it is advised by a "commission which will sit continuously . . . to seek through the method of conference the cooperation of capital, labor and agriculture."

Mr. Ballinger is impressed with the originality of his findings, for he states: "My conclusion that free governments generally have perished by the insidious process of *by vote of the people* is, I believe, an original one." That the vote was dictated by circumstances which made the ballot a sham is implicit in his elaboration of the thesis.

What he seems to have forgotten is the role of the people in correcting the maladjustments in our economic system.

*Modern Reading—A Reading Skill for Junior and Senior High Schools*, by Eleanor M. Johnson; Charles E. Merrill Co., N. Y. 19, N. Y. 120 pp., 36c.

The feeling is widespread among teachers that basic to pupils' weakness in grasping ideas is their faulty reading skill. Miss Johnson has edited a collection of short stories and short non-fiction articles directed to secondary school pupils' interests and calculated to assist English teachers in helping their students to read with comprehension. Each article, printed in comfortably large type (short of primer size), is introduced by motivating questions designed to point up the pupil's interest in what is to follow. At the conclusion there is a one page "How Well Do You Read?" quiz—short, pertinent questions on the story, aimed to develop understanding of ideas, as well as words. Each booklet contains two reading tests, one to be given before and one after using the text. The tests are to be removed before distributing the books to students.



